

MANUAL FOR TEACHERS.

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MANUAL FOR TEACHERS,

AND

ROTE SONGS,

TO ACCOMPANY THE

TONIC SOL-FA MUSIC COURSE

FOR SCHOOLS.

BY

DANIEL BATCHELLOR AND THOMAS CHARMBURY.

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INTRODUCTION.

THERE is a growing demand for intelligent singing in our public schools. Although the study of vocal music has long been a recognized part of our public instruction, the results, taken as a whole, have been very unsatisfactory.

The Tonic Sol-fa method has been taught now for fifteen years in the public schools of Great Britain, with such success that it is superseding all other systems of teaching vocal music. It has recently been introduced into several of the public schools of America, and in every instance has won the hearty approval of the teachers.

Without any unnecessary complications, it sets forth in a plain, unmistakable way, the fundamental principles of music. The method is carefully arranged in progressive steps, and is so entirely in accord with true educational principles, that school teachers can and do teach it as successfully as they teach other branches of study.

The Tonic Sol-fa Music Course for schools consists of a series of four books in the Tonic Sol-fa notation, and a Supplemental Course with exercises in the staff notation. To assist teachers in using this course the manual has been prepared, with a collection of rote-songs to be taught to the youngest children. A course of lessons under a Tonic Sol-fa teacher would be of more advantage; but where this cannot be obtained, it is hoped that these instructions, backed up by experience, will give the teacher sufficient understanding of the subject to go on teaching it. A fair trial of the method, and honest effort to make it a success, will soon be rewarded by the new delight with which the scholars will enter into the singing exercises.

CONTENTS.

PART I.

THE TONIC SOL-FA NOTATION.

	PAGE		PAGE
The Letter Notes	9	The Modulator	12
Time	9	Mental Effects and Manual Signs	13
Representation of Key	10	Finger Signs for Time	14
Tonic Sol-fa Time Chart	12		

ROTE SINGING.

Bearing	15	Harsh and Breathy Quality of Tone	16
Style of Singing	15	Nasality	16
Pronunciation	15	Teacher's Pattern	16
Common Faults	15	Value of Listening	16
Indistinctness of Utterance	15	Treatment of Children's Voices	17
		Action Songs	17

ROTE SONGS.

No.		No.	
1	Morning Hymn	19	Snow Doves
2	The Little Doves	20	Shower and Flower
3	Christmas Eve	21	The Frog's Song
4	Laughing Song	22	A Little Girl's Letter
5	Honey Bee's Song	23	Come, Gentle May
6	If I were a Sunbeam	24	Morning Song
7	Daisy Nurses	25	Parting
8	Wake, says the Sunshine	26	Meeting
9	Song of the Bee	27	O Eyes that open
10	Happy Children	28	Oh, look at the Moon
11	Hark! the Merry Birds of Spring	29	The Sparrow
12	The Squirrel	30	The Grasshopper's Ball
13	Slumber Song	31	The Working Man
14	Because	32	The Busy Clocks
15	Pussy Willow	33	The Flower Wreaths
16	Summer Song	34	Bonny Boat
17	Early Rising	35	Falling Leaves
18	The Chickadees	36	Snow Flakes

NOTES ON THE FIRST STEP.

FIRST EXERCISES IN TUNE	42	FIRST EXERCISES IN TIME	44
Pattern	42	Accent	44
Key-tone and its Fifths	42	Pulses	44
Distinguishing by Ear	42	MEMORY	44
Signs and Names	42	Memorizing the Modulator	44
Written Signs	42	Sol-faing from Memory	44
A New Tone	43	Pointing from Memory	45
Mental Effects of Tones	43	Writing from Memory	45
Octaves	43	Studying the Words	45
		Soft Singing	45

	PAGE		PAGE
TIME STUDIES	45	Notation of Time	47
Three-Pulse Measure	45	Continued Tones	47
Half-Pulses	45	Primary and Secondary Forms	48
Finger Signs	46	Silent Pulses	48
Taa-tai-ing	46		
Rate of Movement	46	MELODY	48
The Metronome	46	Rhythms	48
Ear Exercises in Time	46	Modulator Pointing	49
Taa tai-ing from Dictation	46	Sight Singing	49
Taa-tai-ing in Tune	46	Sol-faing	49
Quarter-Pulses	46	Tune Laa-ing	49
Measures	47	Breathing Places	49
Time Names	47	Writing from Dictation	49

NOTES ON THE SECOND STEP.

Development of the Soh Chord	50	Vowels	53
The Character of Ray and Te	50	Consonants	54
Rounds	51	Indistinct Articulation	54
Four-Pulse Measure	52	Six-Pulse Measure	54
Aa-tai	52	Two-Part Harmony	55
Silent Half-Pulses	52	Classification of Voices	55
Pronunciation	53		

NOTES ON THE THIRD STEP.

	PAGE		PAGE
Development of the Fah Chord	56	Voluntary to introduce Lah ₁	62
Chordal Imitation	56	Recreation Voluntaries	63
Character of Fah and Lah	57	Tuning Exercises	64
The Musical Scale	57	Thirds	64
Mental Effects of the Tones	57	Sixths	64
The strong, or Pillar Tones	57	Contrary Motion of Parts	65
Effect of Doh	57	Independent Motion of Parts	65
Effect of Soh	58	Dissonance	65
Effect of Me	58	Sequence of Dissonance	66
The Leaning, or Expectant Tones	59	Canon Form	66
Effect of Te	59	Three-part tuning Exercises	66
Effect of Fah	59	Chord Building	66
Effect of Ray	60	STUDIES IN RHYTHM	67
The Modulator	61	Divided Pulses	67
The Mental Modulator	61	Accents within the Pulse	67
Modulator Voluntaries	62	Taa-te-fe and Taa-e-fe	67
Voluntary to review Te and Ray	62	Taa-tai-tee	68
Voluntary to introduce Fah	62	Six-pulse Measure with divided Pulses	68
Voluntary to introduce Lah	62	Two-part Rhythms	68

NOTES ON THE FOURTH STEP.

Transition	69	Imperfect and perfect Representations of Transition	71
Transition to the first Sharp, or "Dominant Key."	69	Modulator Voluntaries	73
Mental Effect of Transition	70	The perfect Method	74
To teach the new Tone, Fe	70	Bridge-tones approached and quitted by Leaps of a Third	74
Transition to the first Flat, or "Sub-dominant Key."	71	Approached and quitted by Leaps of a Fourth	74
To teach the new Tone, Ta	71		

	PAGE		PAGE
With Leaps of a Fifth	75	ing Parts	78
With more difficult Leaps	75	Relation of broader and finer Rhythms	79
The Pitch of Tunes	75	Voice Training	80
To find the Key Tone	76	The Diaphragm	80
Syncopation	76	The rib Muscles	80
Part-pulse Syncopations	77	Breathing Gymnastics	81
Related Rhythms	77	Tone Production	81
Balance of Parts	77	Keys F, F-sharp, G, A-flat, and A	82
General Resemblance between correspond-			

NOTES ON THE FIFTH STEP.

The Minor Mode	84	The True Intervals of the Scale	88
Lessons in the Minor Mode	85	How to teach the Scale Intervals	88
To teach the Minor Leading Tone, Se	86	Changes of Interval in Transition	89
To Introduce the Tone Ba	87	Chromatic Tones	90
Minor Harmony	87	Exercises in Chromatic Progression	91
Mental Effect of Minor Music	88	Chromatic Effects	92

THE EXTENDED MODULATOR.

FOR SHOWING THE RELATION AND PITCH OF TONES IN EACH KEY.

DOH—G \flat	D \flat	A \flat	E \flat	B \flat	F	C	G	D	A	E	B	F \sharp
LAH—E \flat	B \flat	F	C	G	D	A	E	B	F \sharp	C \sharp	G \sharp	D \sharp
F \flat	t	m'	l	r'	s	d'	f'					F'
E \flat		m'	l	r'	s	d'	f'	r'	s	d'	f	E'
D \flat	l	r'	s	d'	f	m	l	r'	s	d'	t	D'
C \flat	s	d'	f	m	l	r	s	d'	f	m	l	C'
B	t	m	l	r	s	d	f	m	l	r	s	B
A	f	m	l	r	s	d	f	m	l	r	s	A
G	r	s	d	f	m	l	r	s	d	f	m	G
F	d	f	m	l	r	s	d	f	m	l	r	F
E	t	m	l	r	s	d	f	m	l	r	s	E
D	l	r	s	d	f	m	l	r	s	d	f	D
C	s	d	f	m	l	r	s	d	f	m	l	C
B \flat	t	m	l	r	s	d	f	m	l	r	s	B \flat
A \flat	f	m	l	r	s	d	f	m	l	r	s	A \flat
G \flat	r	s	d	f	m	l	r	s	d	f	m	G \flat
F \flat	d	f	m	l	r	s	d	f	m	l	r	F \flat
	t	m	l	r	s	d	f	m	l	r	s	

THE TONIC SOL-FA NOTATION.

THE LETTER-NOTES.

THE Italian syllables *do, re, mi, fa, sol, la, si* have long been associated with the seven tones of the musical scale, and they are so used in the Tonic Sol-fa method. In employing their initial letters, however, it was not convenient that two should begin with the same letter, as *sol* and *si*, and so *t* was substituted for the letter *s*. The open sound *soh* was also preferred to *sol*, as being more vocal, and the names were spelled according to English rules of pronunciation, thus: *doh, ray, me, fuh, soh, lah, te*. In the written music the initial letter represents the tone, *e. g.*, **d r m f s l t**. For tones in the higher octave, the figure 1 is placed at the upper right hand of the note, thus: **d¹ r¹ m¹**. A still higher octave would be written **d² r² m²**. Lower octaves are indicated by figures below the letters, as **d₁ r₁ m₁**, or **d₂ r₂ m₂**.

It often happens that intermediate or "chromatic" tones are used to give a *coloring* to the music. All "sharp chromatic" tones take the consonant of the tone below, to which the clear vowel *e* is added, thus: —

d de, r re, f fe, s se, l le.

"Flat chromatics" take the consonant of the tone above, to which is added the heavy vowel *â*, thus: —

t ta, l la, s sa, m ma, r ra.

The study of chromatic tones belongs to the sixth step of the course.

The relative position of the tones of the scale is correctly shown in the accompanying "Modulator." (See page 12.)

TIME.

Under this head, two things have to be taken into account — the duration of the tones, and the accent, or rhythmic swing of the pulses or beats. The pulses are represented by regular intervals of space. There are also signs to indicate the different degrees of accent. A thick line, or "bar," marks the **STRONG** pulse which comes at the beginning of each measure; and the *weak* pulse is preceded by a colon, thus: —

Two-pulse measure.

| : **|** :

Three-pulse measure.

| : : **|** : : **|**

which we call "transition," is clearly marked in the Tonic Sol-fa notation. The new key-signature is given, and the mode of transition from key to key is shown by double notes — as ^sd, ^ml, ^fd, ^ds, &c. — the small note indicating what the tone was in the old key, and the larger note showing what it has become in the new key. The following tune contains transition of the first sharp remove and return to the old key:—

KEY C.

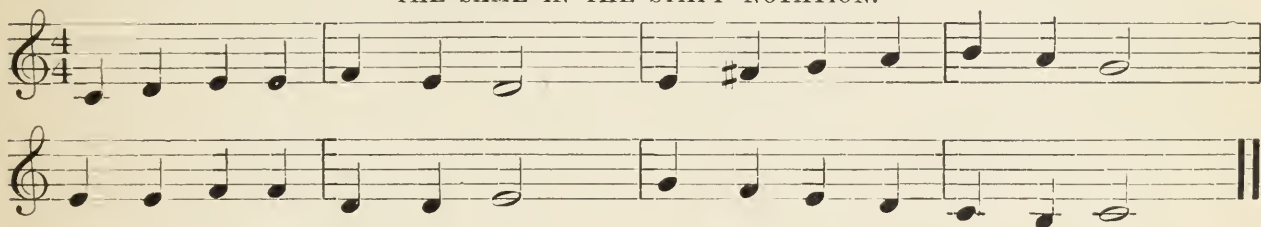
KEY G. ^t*

(| ^sd :r | ^ml :m | ^fd :m | r :— | ^ml₁ :t₁ | d :r | m :r | d :—)

† ^f KEY C.

(| ^lm :m | f :f | r :r | m :— | s :f | m :r | d :t₁ | d :— ||

THE SAME IN THE STAFF NOTATION.

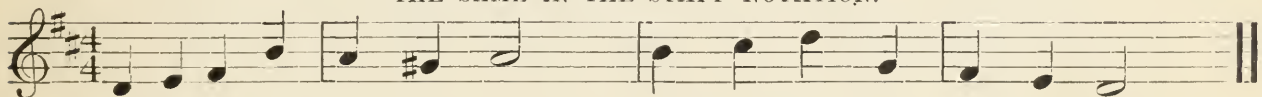


A simple cadence transition, however, is often, for convenience, marked in the "improper" way, by using **fe** for the new distinguishing tone, without the new key-signature, *e. g.* —

KEY D.

(| d :r | m :l | s :fe | s :— | l :t | d^l :f | m :r | d :— |

THE SAME IN THE STAFF NOTATION.



The whole subject of transition will be developed in the Fourth Step of the Course. It is not necessary here to say anything of the clearness and simplicity with which this method represents the minor mode. That will be fully treated in the Fifth Step.

A line under two or more notes signifies that all the notes joined by it are to be sung to one word or syllable. Notes which are sung to one word or syllable in one verse, and to two or more words or syllables in another verse, are joined by a *dotted* line.

Notes in parentheses are to be used only when a syllable is underneath.

* ^t is the distinguishing tone of the new key, *i. e.* the tone which has no corresponding tone in the preceding key.

† ^f is the distinguishing tone of the new key, *i. e.* the tone which has no corresponding tone in the preceding key. See Modulator.

TONIC SOL-FA TIME CHART.

BY JOHN CURWEN.

WHOLE.SHALVES	QUARTERS.	THIRDS.
:1 TAA	:1,1.1,1 ta-fa-te-fe	:1 1 1 taa-tai-tee
:— -AA	:1 .1,1 TAA-te-fe	:1 ,— 1 ta-ai-tee
: SAA OR TAA	:1 .,1 TAA-e-fe	:1 1 ,— taa-tai-ee
:1 .1 TAA-TAI	:1,1.1 ta-fa-TAI	: 1 1 saa-tai-tee or taa-tai-tee
:— .1 -AA-TAI	: ,1.1,1 sa-fa-te-fe or ta-fa-te-fe	:1 ,— , taa-ai-see or taa-ai-tee
: .1 SAA-TAI OR TAA-TAI	:1,1.1, ta-fa-te-se or ta-fa-te-fe	:1 , , taa-sai-ee or taa-tai-ee
:1 . TAA-SAI OR TAA-TAI	:1 . ,1 TAA-se-fe OR TAA-te-fe	:1 , 1 taa-sai-tee or tai-tai-tee

EIGHTHS. :11,11.11,11 SIXTHS. :11,11,11
tanafanatenefene 3 accents. tafatefetifi

NINTHS. :111,111,111 SIXTHS. :111.111
taralateretirili 2 accents. taralaterere

NOTE.—“Ai” is pronounced as in *maid*, *fail*, etc. “Aa” is pronounced as in *father*, “a” as in *mad*, “e” as in *led*, and “i” as in *lid*. When it is desired to show the strong accent, the letter “r” is inserted thus, “TRAA,” “TRAA-TAI,” etc. When there is need to express the medium accent the letter “l” is inserted in a similar way. These time-names are copied from M. Paris’s “Langue des durées.”


The silent names written in italics, should be *whispered*.

J. C.

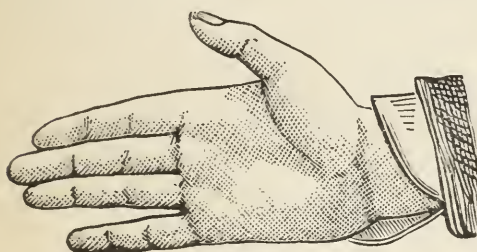
THE MODULATOR.

The double line indicates a greater step, single line, a smaller step, and broken line, a little step (sometimes incorrectly called a “semitone”).

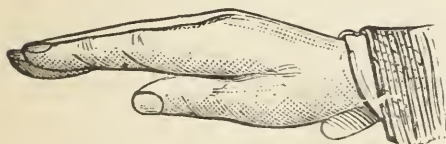
MENTAL EFFECTS AND MANUAL SIGNS OF TONES IN KEY.

 NOTE. — The diagrams show the hand as seen from the left of the teacher, the arm being extended in front of the body.

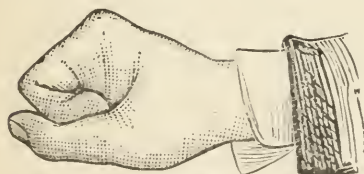
FIRST STEP.

**SOH.**

The GRAND or *bright* tone, — the Major DOMINANT, making with *Te* and *Ray* the Dominant Chord, — the Chord S.

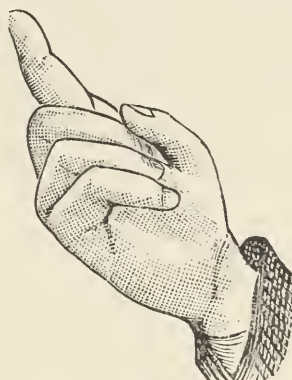
**ME.**

The STEADY or *calm* tone.

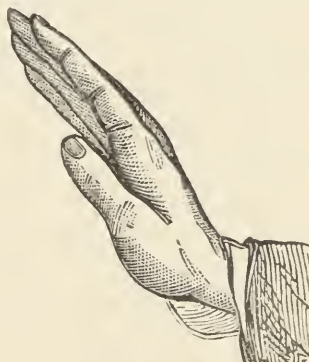
**DOH.**

The STRONG or *firm* tone, — the Major TONIC, making with *Me* and *Soh* the Tonic Chord, — the Chord D.

SECOND STEP.

**TE.**

The PIERCING or *sensitive* tone.

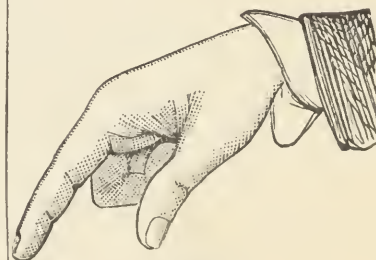
**RAY.**

The ROUSING or *hopeful* tone.

THIRD STEP.

**LAH.**

The SAD or *weeping* tone.

**FAH.**

The DESOLATE or *awe-inspiring* tone, — the Major SUBDOMINANT, making with *Lah* and *Doh* the Subdominant Chord, — the Chord F.

NOTE. — The proximate verbal descriptions of mental effect are only true of the tones of the scale when sung slowly, — when the ear is filled with the key, and when the effect is not modified by harmony.

FINGER-SIGNS FOR TIME,

AS SEEN FROM THE PUPIL'S (NOT THE TEACHER'S) POINT OF VIEW



TAA



TAA-TAI



ta-fa-te-fe



TAA-te-fe.



TAA-e-fe.



ta-fa-TAI.



-AA.



-AA-TAI.

SAA,
or TAA.TAA-SAI,
or TAA-TAI.SAA-TAI,
or TAA-TAI.

ROTE-SINGING.

THE work of musical instruction in schools may be considered under two divisions, the preliminary unconscious training, and the conscious study.

The earlier stage — that of rote-singing — is mainly unconscious training, while the latter stage — of musical thought and notation — is, to a great extent, conscious study. But we must not define too rigidly; for, in the first stage, there will be some things to which the attention of the children must be called; and through all the later period of study each new thing should as far as possible have the way prepared for it, so that it shall be to some extent familiar when attention is called to it.

We subjoin the following hints for rote-singing:—

BEARING.

The children should sit or stand in an easy attitude of attention, with shoulders back and down, neck perfectly flexible, and eyes fixed upon the teacher. Let the lower jaw fall easily in singing. Guard particularly against a stretching upward of the neck in high tones, and working up the eyebrows. A smile will counteract these faults. “Pleasant face makes pleasant tone.”

STYLE OF SINGING.

Secure a habit of *soft singing*. This alone will prevent a multitude of faults.

Avoid dragging. Soft and quick movement has an invigorating effect upon the children. See what is said about Rate of Movement on page 46. Observe the rhythmic swing of the music. Let every strong pulse be lightly but distinctly marked. The quicker the movement the more marked will be the accent. As a rhythmic exercise, and to educate the tip of the tongue, the tunes may be sung rapidly to “laa” instead of to words.

PRONUNCIATION.

Be careful to get all the words clearly uttered.

Two things will need looking after. 1. Pure vowels. 2. Distinct consonants, especially at the close of words. See Vowels and Consonants, p. 53.

COMMON FAULTS.

1. INDISTINCTNESS OF UTTERANCE. — Get the children to open their mouths more freely. To do this, give distinct patterns of words and phrases, asking them to look at the shape of the words as they leave your mouth. It is a good plan also sometimes to pattern words *silently*, getting them to tell what word was intended by

observing the action of tongue and lips. Then they may whisper and speak the words very softly.

2. **HARSH OR BREATHY QUALITY OF TONE.**—Brought on chiefly by loud singing and screaming. The neck muscles, which should be perfectly passive, are strained, and too much breath passes through the throat, giving a huskiness to the voice. To cure this, let the children sing very easily and softly. Try also to get them to hold back the breath while singing. *Show them the way in your pattern.*

3. **NASALITY.**—Generally accompanied by inaction of the upper lip, which leads to a slight cramping of the nostrils. To counteract this tendency, see that the head is held erect, with the mouth opened freely, and the lips well rounded in speaking and singing.

THE TEACHER'S PATTERN.

Children learn at first entirely by imitation. It is therefore of the utmost importance that the pattern should be good. The teacher who patterns well will in time get good singers from the class. But the responsibility is great, for they will quickly imitate faults and mannerisms. Let the following simple rules be observed, and the teacher can hardly fail to get good results:—

1. Never sing with the pupils. Let them quietly listen to your pattern, and imitate.

2. Let the pattern be short enough to be easily remembered. Pattern from one breathing-place to the next. See what is said about breathing-places and phrasing on p. 49.

3. The pattern must be soft and distinct.

4. Repeat the pattern until you get a soft, clear response.

VALUE OF LISTENING.

Children who learn to listen well will sing well.

Before they can *express* a thing they must be *impressed* with it. Listening is the act of impression, singing the act of expression; therefore the listening should precede the singing.

The teacher's patterning should be continued until the thing is clearly perceived by the pupils; but then it should be discontinued. Up to that point it stimulates to self-activity; beyond that it only encourages lazy dependence.

Some children will need to listen much longer than others. Those who do not sing in tune should be encouraged to listen while the others sing. But always give them some particular thing to listen for,—such as softness or clearness of tone, distinctness of words, &c. Make them ambitious to listen well. Do not urge children to sing who are listening attentively. They are storing good impressions, and will some day be among your best singers.

TREATMENT OF CHILDREN'S VOICES.

The greatest care must be exercised not to strain the voices of the children. This strain may arise from either of two causes. 1st. From urging them to sing too high or too low. 2d. From allowing them to sing with too much force. After making a careful study of this matter with some thousands of little children, we have come to the conclusion that nine-tenths of the straining results from the second of these causes.

Children have a wider range of voice — especially upward — than we generally give them credit for. Listen to them in their play. Their voices then are seldom heard below E, and from this they range away up to the octave E¹.

In their singing the easy compass of the average child's voice is from D to C¹. (We are now speaking of the youngest primary scholars.) Most children, however, can sing *softly* down to B-flat, or A, although in many of them there is not much fullness to the tone. They can also sing clearly and softly up to E-flat¹ or E¹, without the slightest strain.

There is not much danger of injuring their voices, then, if you secure soft and easy singing. The trouble is that teachers try to get too much volume of tone from the little throats. This leads to a harsh, breathy kind of singing, and, in the higher tones, to a straining of the delicate registers of the voice. Take for your motto, "Quality, not quantity."

ACTION SONGS.

Much has lately been said, and with good reason, against the use of action songs. Many of these songs, accompanied by gymnastic exercises, are very injurious to the voice. Vigorous exercises should be done to instrumental music; or the singing might be done by some who are not exercising.

But it is not well to lay down a rigid rule. Consider the universal tendency of children to sing while playing. There are many gentle actions and games which may be accompanied by song, and which, without in the least injuring the voices of the children, will cultivate their imagination and dramatic instinct. On this account some action songs have been introduced into the selection of rote songs which accompanies this course. Let the actions, like the tones, be definite, but gentle.

To decide how much action is permissible, let the teacher observe this rule: No physical exercise which causes the slightest approach to labored breathing should be allowed while singing. On the other hand, gentle movements of hands and arms, moderate marching, &c., are perfectly safe.

NOTE. — The tones of the First Step may be taught in connection with the hand-signs during the period of rote-singing, and also ear exercises.

ROTE SONGS.

No. 1.

MORNING HYMN.

B.

KEY G. M. 80.

s ₁	:fe ₁ .s ₁ | l ₁	:s ₁	m	:d .l ₁ | s ₁	:—
m ₁	:re ₁ .m ₁ | f ₁	:m ₁	s ₁	:l ₁ .f ₁ | m ₁	:—
1.Fath	- er, we	thank	Thee	for the	night,
2.Help	us to do	the	things	we	should,

s ₁	:s ₁ .s ₁ | l ₁	:d	t ₁ .d	:r .m	| r :—
m ₁	:m ₁ .m ₁ | f ₁	:m ₁	s ₁	:s ₁	| s ₁ :—
And	for the	pleas - ant	morn - ing	light,	
To	be to oth - ers		kind and	good ;	

s ₁	:fe ₁ .s ₁ | l ₁	:s ₁	m	:d .l ₁ | s ₁	:—
m ₁	:re ₁ .m ₁ | f ₁	:m ₁	s ₁	:l ₁ .f ₁ | m ₁	:—
For	rest, and	food, and	lov - ing	care,	
In	all we do,	in	work or	play,	

l ₁	:d .l ₁ | s ₁	:d .m	r	:d .t ₁ | d	:—
f ₁	:l ₁ .f ₁ | m ₁	:m ₁ .s ₁	f ₁	:m ₁ .r ₁ | m ₁	:—
And	all that makes	the	day	so	fair.
To	love the bet - ter		ev - 'ry	day.	

NOTE.—The teacher may sing the second part.

No. 2.

THE LITTLE DOVES.

B.

KEY C.

s	:s .l | s	:m .f	s	:m	| s	:s .s	l	:r	| r	:r .m
1.High	on the top	of an	old	pine	tree, Lives a	moth - er	dove	with her		
2.Soundly	they sleep thro'the	moon - shiny	night, Each	young one	covered and					
3.When	in the nest they are	left	all a - lone,	While the	moth - er -	bird for their				
4.When	they are fed by their	ten - der	mother, One	never will	push nor					
5.Wise - ly	the moth - er be - gins	by and by	To	teach her	young ones					
6.Fast	grow the young ones	day	and	night Till their	wings are	plumed for a				

f :s | m :—	m :m .,f | m :f .s	l :l .se | l :l .l
fam - i - ly ;	Warm ov - er them is her	soft downy breast, And they
tuck'd in tight ;	Morn wakes them up with the	first blush of light, And they
food has flown,	Qui - et and gen - tle they	all re - main Till their
crowd an - other ;	Each o - pens wide his	own lit - tle bill, Then
how to fly,	Just for a little way	o - ver the brink, Then
long - er flight,	And un - to them, at	last, draws nigh The

l :l | r ^l :— .d ^l	t :l | s :—	s, l, d :d, r | m . f :s
sing so sweet - ly	in their nest,—	“Coo !” say the lit - tle ones.
sing to - gether with	all their might.	
mother they see	come back a - gain.	
pa - tiently waits, and	gets his fill.	
back to the nest, as	quick as a wink.	<i>Last Verse.</i>
time when they all must	say “good - bye.”	“Coo !” say the lit - tle ones.

s, l, d :d | m :— .(s)	s . l :t . d ^l | s :l . f | m :r | d :—
“Coo !” says she,	All in their nest in the old pine tree.
“Coo !” says she, As they	leave their nest in the old pine tree.

No. 3.

CHRISTMAS EVE.

GERMAN SONG.

KEY C. M. 112.

d :— .r | m :m	r . s :f . r | d :	m :— .f | l :s	f . m :f . s | m :
1. Hark ! the bells are	ring - ing gay,	'Tis the eve of	Christmas Day ;
2. Hap - pi - ly we	pass our time,	Mer - ry as that	Christmas chime.
3. Hear a voice that	whis - pers clear,	Like an an - gel	in your ear,
4. Ev' - ry child can	spare a part,	And re - joice an -	oth - er heart,

d :d ^l | d ^l :t . l	l . s :s | m :—	f :— .l | s . d ^l :l . f	m :r | d :
Hol - i - days have	now be - gun,	Full of mer - ri -	ment and fun.
May the com - ing	New Year, too,	Be a hap - py	one to you.
“You have poor - er	neighbors near,	Share with them your	X - mas cheer.”
Win - ning love that	nev - er dies,	Love, the best of	hu - man ties.

ADA BERRY.

No. 4.

LAUGHING SONG.

C.

KEY F. M. 144.

(:d .r | m :m | f :r .t ₁ | r :d | d)
1. When the green woods laugh with the voice of joy,
2. When the mead - ows laugh with live - ly green,
3. When the hap - py birds laugh in the shade,

(:r .m | f :f .f | s :m .d | m :r | r)
And the dimp - ling stream runs laugh - ing by ;
And the grass - hop - per laughs in the mer - ry scene ;
When our ta - bles with cher - ries and nuts are spread,

(:m .f | s :s .s | m :m .m | d :d | s ₁)
When the air does laugh with our mer - ry wit,
When Ma - ry and Sus - an and Em - i - ly
Come live and be mer - ry and join with me

(:s ₁ .s ₁ | d :m .m | s :m .d | r :d | d)
And the green hill laughs with the noise of it ;
With their sweet round mouths sing "Ha, he, he !"
To join the gay cho - rus of "Ha, he, he !"

Words by WILLIAM BLAKE.

No. 5.

THE HONEY BEE'S SONG.

B.

KEY E-flat. M. 76. *Beating twice.*

(d :d :d | d :t ₁ :d | r :d :t ₁ | d :— : (d) | r :r :r | r :de :r)
1. I am a hon - ey bee buz - zing a - way O - ver the blos - soms the
2. Up in the morning, no lag - gards are we, Skimming the clov - er tops
3. No i - dle moments have we thro' the day, No time to squander in
4. Wake, lit - tle mortals ! no har - vest for those Who waste their best hours in

(f :m :r | m :— : (m) | m :f :s | l :l :l | r :m :f | s :— : (s))
long sum - mer day, Now in the li - ly's cup drinking my fill,
ripe for the bee, Waking the flow - ers at dawning of day,
sleepor in play ; Summer is fly - ing and we must be sure
slothful re - pose. Come out !—to the morning all bright things be - long — And

(	d :r :m | f :f :f | t, :d :r | m :— :	m :f :s | l :— :s)
	Now where the ros-es bloom un - der the hill;	Gay-ly we fly, my	
	Ere the bright sun kiss the dew-drops a - way.	Mer-ri - ly sing - ing,	
	Food for the win-ter at once to se - cure.	Bees in a hive are	
	Lis-ten a - while to the hon-ey bee's song;	Mer-ri - ly sing - ing,)

(	m :f :s | l :— :s | s :f :m | s :f :m | f :m :r | d :— :—)
	fel - lows and I,	Seeking the hon-ey our hives to sup- ply.
	bus-i - ly wing - ing	Back to the hive with the store we are bringing.
	up and a - live;	La - zy folks nev - er can pros-per or thrive.
	bus-i - ly wing - ing.	In - dus-try ev - er its own re - ward bringing.

No. 6.

IF I WERE A SUNBEAM.

B.

KEY D. M. 72. *Beating twice.*

(	:m | m :r :m | s :f :m | r :d :r | m :—)
1.If	I were a sun - beam, I	know what I'd do,
2.If	I were a sun - beam, I	know where I'd go,
3.Am	I not a sun - beam, whose	life is so glad,

(	:m | m :r :f | f :m :s | fe :m :fe | s :—)
I'd	seek the white li - lies the	sweet mead-ows through,
I'd	vis - it the homes now made	gloom-y by woe,
With	ra - diance far bright-er than	sun ev - er had?

(	s | l :f :m | r :m :f | s :m :f | r :—)
I'd	steal in a - mong them. soft	light I would shed,
Till	sad hearts look'd up - ward. I'd	shine and I'd shine,
Since	God has so bless'd me, I'll	shed rays di - vine,

(	m | m :r :m | s :f :m | r :m :r | d :—)
Un -	til ev - 'ry li - ly had	lift - ed its head.
Then	they'd think of heav - en, their	sweet home and mine.
And	love is the sun - beam with	which I would shine.

No. 7.

DAISY NURSES.

B.

KEY D. M. 60. *Beating twice.*

(:s	|	d ^l :— :t	|	l :— :s	|	f :— :m	|	r :— :d	|	r :— :m	|	f :— :r)
1.The	dai	-	sies white	are	nurse - ry	maids,	With	frills	up - on	their				
2.The	dai	-	sy ba - bies	nev - er	cry;	The	nurs - es	nev - er						
3.The	dai	-	sies love	the	gol - den	sun,	Up	in	the	clear	pure			

A.t.

(	s :— :— | — :— :s	d	|	t _l :l _l :s _l | d :— :d	|	t _l :l _l :s _l | d :— :r)
caps;		And	dai - sy	buds	are	lil - tle	babes
scold;		They	nev - er	crush	the	dain - ty	frills
sky.		He	gaz - es	kind - ly	down	at	them, And

f.D.

(	m :— :d | r :d :t _l | d :— :— | — :— :s	d ^l :— :— | m :f :s)
tend	up - on	their	laps.
bout	their cheeks	of	gold.
blinks	his jol - ly	eye.	
		Sing	“Heigh O!” when the
		Sing	“Heigh O!” when the
		Soft	and slow;— all

(	l :— :f | r :— :d | t _l :d :r | m :f :s | l :f :r | d :— :)		
wind	sweep slow,	Both	nurs - es and ba - bies are	nod - ding just so.
wind	sweep slow,	Both	nurs - es and ba - bies are	nod - ding just so.
in	a row,	Both	dai - sies and ba - bies are	nod - ding just so.

Written by KATE L. BROWN, for this work.

No. 8.

WAKE, SAYS THE SUNSHINE.

C.

KEY G. M. 96.

(	s _l :m _l .f _l | s _l :d .r | m :r .d | r :—)					
Wake,	says the	sun - shine,	'tis	time	to	get	up,
Wake,	says the	squir - rel,	the	snow	is	all	past;
Wake,	call the	stream - lets,	we've	lain	here	so	still;
Wake,	breathes the	air	from the	blue	sky	a -	bove;

(	d :t _l .l _l | s _l :d .r | m .s :r .m | d :—)				
Wake,	lit - tle	dai - sy	and	sweet	but - ter -	cup;
Now	we can	peep	thro' our	win - dows	at	last.
Now	we must	all	go to	work	with a	will.
Wake,	for the	world	is all	beau - ty	and	love.

(t₁ :t₁ .t₁ | d :d .d | r :r .r | m :—)
 Why, you've been sleep - ing the whole win - ter long;
 Wake, says the tur - tle, and you, brother mole,
 Wake, says the warm breeze, and you, wil - low tree,
 Wake, lit - tle chil - dren, so mer - ry and dear;

(s :m .m | f :f .f | m .r :d .t₁ | d :—)
 Hark! don't you hear? 'tis the blue - bird's first song.
 Come, let us dig ourselves out of this hole.
 Put on your robes in a twink - ling for me.
 What were the spring - time, if you were not here?

No. 9.

SONG OF THE BEE.

B.

KEY G. M. 72. *Beating twice.*

(s₁ :— :— | — :— :— | — :— :— | — :— :— | m :r :d | t₁ :d :r)
 V This is the song of the

(d :— :— | — :— :s₁ | d :d :d | l₁ :l₁ :l₁ | r :r :r | t₁ :t₁ :s)
 bee; His legs are of yel - low, a joi - ly good fel - low, And

The End.

(m :r :d | t₁ :l₁ :t₁ | d :— :— | — :— :— | s₁ | s₁ :fe₁ :s₁ | m :r :d)
 yet a great worker is he. 1. In days that are sun-ny he's
 2. The sweet smelling clo-ver he

(d :t₁ :l₁ | l₁ :s₁ :f₁ | f₁ :m₁ :f₁ | r :d :t₁ | l₁ :s₁ :f₁ | m₁ :— :s₁)
 get - ting his hon - ey, In days that are cloudy he's mak - ing his wax; On
 humming hangso - ver. The scent of the ros - es makes fra - grant his wings; He

(s₁ :fe₁ :s₁ | m :r :d | d :t₁ :l₁ | l₁ :s₁ :s₁)
 pinks and on lil - ies, and gay daf - fo - dil - ies. And
 nev - er gets la - zy; from this - tle and dai - sy. And

D.C.

(l₁ :t₁ :d | r :m :f | s :f :r | d :— :)
 col - um - bine blos - soms, he lev - ies a tax.
 weeds of the mead - ow some meas - ure he brings.

No. 10.

HAPPY CHILDREN.

c.

KEY D. M. 100.

(	m .m :f .f	| s :m	| s .m :r .l	| s :—)
1.	We are hap-py	chil - dren,	Full of life and	play,	
2.	Bird-ies, in' the	tree - tops,	Sing us songs so	sweet ;	

(	m .m :f .f	| s :d'	| t .l :s, f. r	| d :—)
	Sing-ing, ev - er	sing - ing	Songs so bright and	gay.	
	Blos-soms in the	mead - ows,	Stay our bus - y	feet.	

(	t, .r :f .l	| l :s	| t, .r :f .l	| s :—)
	Should we not be	hap - py	in a world so	fair?	
	Win-ter clouds and	snow - storms,	Sum-mer sun-shine	bright,	

(	d' .m :l .r	| s :f	| m .s :f, m. r	| d :—	||
	Love and joy and	kind - ness	Find we ev - 'ry-	where.	
	Bring us sweet-est	pleas - ure,	Fill us with de -	light.	

PUPIL'S COMPANION.

No. 11. HARK! THE MERRY BIRDS OF SPRING.

B.

KEY D. *Brightly.*

(	:m ., f	| s .d' :l .d' | s :m .f	| s .m :r .d | r :- .r)
1.	Hark! the mer-ry	birds of spring,	How they make the woodland ring,	Their
2.	Oh, the hap-py	birds of spring! What	sweet de-light they bring;	As they

(	m .r :d .m | s :fe	| s :— | — :m .f)
	voic-es sounding sweet and	clear;	Hear them
	war-ble in their leaf - y	bowers!	And my

(	s .d' :l .d' | s :m .f	| s .m :r .d | l :- .t)
	twit-ter, twit-ter low,	As they're fly-ing to and fro,	With
	heart is full of song,	So I join the mer-ry throng,	Making

(	d' .s :m .l | s :m .r	| d :— | — ||
	ne'er a thought of sad - ness or	care.
	mus - ic thro' the glad morn-ing	hours.

No. 12.

THE SQUIRREL.

C.

KEY D. M. 84.

(.s | s .s,l:s .m | r .m :d .d | f .f :m .m | r :- .)
 1.Oh, see the lit - tle squirrel come just where the wood-pile stands,
 2.Then turns to lick his strip-ed back, his lit - tle sides and breast,
 3.He runs a - long the fence, and thro' the post - hole darts his head,

(.m | f .r :m .f | s .l :s .f | m .m :r .r | d :- .)
 And get up - on the top - most stick to wash his face and hands;
 And wash his coat and brush his fur, to keep him neat - ly dress'd;
 Like put - ting thro' the nee - dle's eye a piece of strip-ed thread;

(.d | t, .r :f .r | m .l :s .m | d .d :t, .d | r :- .)
 He sits up just as pus - sy does, and licks his nim - ble paws,
 He has a - mus-ing lit - tle ways, and such a cun-ning knack
 He swift-ly glides a - long the ground, in-to his hole at night,

(.s | s .s,l:s .m | r .l :s .f | m .s :r .m | d :- .)
 And rubs them o'er his ears and head, and down his face and jaws.
 Of hoist-ing up his bush-y tail to throw up - on his back.
 And, like a flash, he van - ish - es from our be - wil-der'd sight.

No. 13.

SLUMBER SONG.

B.

KEY A-flat. M. 60. *Beating twice.*

(d :t, :l, | s, :— :— | s, :— :f, | m, :— :— | t, :— :t, | t, :d :r)
 1.Slum - ber soft, lit - tle one, While the qui - et
 2.Slum - ber soft, lit - tle one, While the stars are
 m, :— :f, | m, :— :— | m, :— :r, | d, :— :— | r, :— :r, | r, :m, :f,)

(s, :— :fe, | s, :— :— | d :t, :l, | s, :— :— | f, :— :s, | m, :— :—)
 shad' - ows creep; Slum - ber, dear, do not fear;
 peep - ing out; Heav'ns bright gleams cheer thy dreams;
 m, :— :re, | m, :— :— | m, :— :f, | m, :— :— | r, :— :m, | d, :— :—)

(l, :— :d | s, :d :m | r :l, :t, | d :— :—)
 Love is watch - ing o'er thy sleep.
 An - gels guard thee round a - bout.
 f, :— :f, | m, :— :s, | f, :— :f, | m, :— :—)

Words by KATE L. BROWN, for this work.

No. 14.

BECAUSE.

C.

KEY F. M. 72.

(:m	|	s	:	m	:	d	|	s	:	m	:	d	|	l	:	f	:	r	|	l	:	f	:	r)
1.A	noi	-	sy		young	cat	-	bird	flew	up	on	a	spray,	And												
2.A	blithe	lit	-	tle	rob	-	in	peep'd	out	from	the	nest,	And													
3.It's	not	for	the	ber	-	ries,	but	cher	-	ries	were	here,	The													
4.I	know	ma	-	ny	birds	quite	as	sense	-	less	as	you,—	I'd													

(s	:	m	:	d	|	d	:	t	:	d	|	r	:	—	:	—	|	—	:	—	:	m	|	s	:	m	:	d	|	s	:	m	:	d)
fret	-	ted	with	scarcely	a	pause;	The	bur	-	den	of	all	that	he																						
sang	with	an	el	-	o	-	quent	pause;	Why	ber	-	ries	are	plen																						
last	time	I	hap	-	pen'd	to	pause;	I	thought	I	should	find	them																							
say	girls	and	boys,	but	I'll	pause,—	Who,	when	they	grow	peevish,	as																								

(l	:	f	:	r	|	l	:	f	:	r	|	s	:	d	:	f	|	m	:	m	:	r	|	d	:	—	:	—	|	—	:	)
rat	-	ted	a	-	way	Was	this,	and	this	on	-	ly,—	“Be	cause!																			
dine	off	the	best!	Do	stop	this	fault	-	find	-	ing,	“Be	cause!																				
gain.	Did	you,	dear!	Fine	rea	-	son	for	cry	-	ing,	“Be	cause!																				
sometimesthey	do,	Have	but	this	sole	rea	-	son,	“Be	cause!																							

No. 15.

PUSSY WILLOW.

C.

KEY F. M. 86.

(m	.	s	:	l	.	s	|	s	.	d	:	—	|	r	.	m	:	f	.	r	|	t	:	—)
1.Oh	you	Pus	-	sy	Wil	-	low!	Pret	-	ty	lit	-	tle	thing,												
2.Now	my	lit	-	tle	chil	-	dren,	If	you'll	look	at	me														
3.As	the	days	grow	mil	-	der,	Out	we	put	our	heads,															

(m	.	s	:	l	.	s	|	s	.	d	:	—	|	r	.	f	:	t	.	r	|	d	:	—)
Com	-	ing	with	the	sun	-	shine	Of	the	ear	-	ly	spring,													
And	my	lit	-	tle	sis	-	ters,	I	am	sure	you'll	see														
And	we	light	-	ly	move	us	In	our	lit	-	tle	beds;														

(r	.	m	:	f	.	l	|	l	.	s	:	—	|	f	.	s	:	m	.	f	|	r	:	—)
Tell	me,	tell	me,	Pus	-	sy,	For	I	want	to	know,															
Ti	-	ny,	ti	-	ny	hous	-	es,	Out	of	which	we														
And	when	warmer	breezes	Of	the	springtime	blow,																			

(m	.	s	:	l	.	s	|	s	.	d	:	—	|	r	.	m	:	f	.	t	|	d	:	—)
Where	it	is	you	come	from,—	How	it	is	you	grow.																
When	we	first	are	wak	-	ing	From	our	win	-	ter	sleep.														
Then	we	lit	-	tle	pus	-	sies	All	to	cat	-	kins	grow.													

No. 16.

SUMMER SONG.

B.

KEY C. M. 100. *Beating twice.*

(	d' :— :— | s :— :— | l :— :— | : :s	s :f :m | r :m :f)
1. Dance!	dance!	dance!	O grass - es on the
2. Sing!	sing!	sing!	With hap - py birds in
3. Sing!	dance!	sing!	O chil - dren, bright and

(	m :— :— | — :— : | d' :— :— | s :— :— | l :— :— | : :s)		
lea;	Dance!	dance!	dance!	O
tune;	Sing!	sing!	sing!	'Neath
free!	Sing!	dance!	sing!	And

M. 100.

(	s :— :s | s :l :t | d' :— :— | — :— :	t :l.s | l :s.m)
wave - lets on the sea.		Spring-tide has vanish'd, glad	
sun - ny skies of June.		Dai-sies are springing, and	
hap - py, hap - py be.		Summer is bringing it's	

(	s :f.m | r :— | s :l.t | r'.d' :l.m | s :f.r | d :—)
sum - mer is here;	Rob - ins are sing - ing, With	nev - er a fear.
but - tercups' gold	Dots ev'-ry mead-ow With	rich - es un - told.
glad - ness to earth,	Life is o'erflow - ing With	mus - ic and mirth.

M. 100. *Twice.*

(	d' :— :— | s :— :— | l :— :— | : :s	s :f :m | r :m :f)
Dance!	dance!	dance!	For sum-mer, glad sum-mer is
Sing!	sing!	sing!	
Sing!	dance!	sing!	

(	m :— :— | — :— :— | d' :— :— | s :— :— | l :— :— | : :s)		
here,	Dance!	dance!	dance!	For
	Sing!	sing!	sing!	
	Sing!	dance!	sing!	

(	s :s :s | s :l :t | d' :— :— | — :— :	)
sum - mer, glad sum - mer is	here.	

Written for this work by KATE L. BROWN.

No. 17.

EARLY RISING.

B.

KEY C. M. 86.

(	.d	d	:m	.f	|s	:m	.s	d'	:t	.l	|s	:—	.d)
1.	Get	up,	lit - tle	sis	-	ter,	the	morn -	ing	is	bright		The	
2.	The	lark's	sing-ing	gay	-	ly;	he	loves	the	bright	sun,		And re-	
3.	Get	up;	for	when all		things	are	mer -	ry	and	glad,		Good	

(	m	:r	.d	|s	:f	.m	l	.s	:f	.m	|r	:—	.r)
	birds	are	all	sing -	ing	to	wel -	come	the	light;			The	
	joic -	es	that	now	the	gay	spring	is	be -	gun;			For the	
	chil -	dren	should	nev -	er	be	la -	zy	and	sad;			For	

(	m	:m	.m	|f	:f	.f	s	:s	.s	|l	:t	.d')
	buds	are	all	op' -	ning:	the	dew's	on	the	flower,		If	you
	spring	is	so	cheer -	ful,	I	think	'twould	be	wrong		If	we
	God	gives	us	day -	light,	dear	sis -	ter,	that	we		May	re-

(r'	.d'	:t	.l	|s	.d'	:l	.f	m	:r	.r	|d	:—	.)
	shake	but	a	branch,	see,	there	falls	quite	a	shower.					
	did	not	feel	hap -	py	to	hear	the	lark's	song.					
	joice	like	the	lark,	and	may	work	like	the	bee.					

LADY FLORA HASTINGS.

No. 18.

THE CHICKADEES.

B.

Words by W. N. HAILMANN.

KEY C. M. 80.

(m	.f	:s	.l	|s	.m	:d	r	.m	:f	.s	m	:—)
1.	Chil-ly	lit - tle	chicka -	dees,	sit -	ting	in	a	row,					
2.	Hungry	lit - tle	chicka -	dees,	do	you	want	some	bread?					
3.	Jol-ly	lit - tle	chicka -	dees,	have	you	had	e -	nough?					

(m	.f	:s	.l	|s	.m	:d'	t	.r'	:d'	.l	s	:—)
	Chil-ly	lit - tle	chicka -	dees,	bur -	ied	in	the	snow,					
	I	will	give	you	all	you	want,	or	some	seeds	in-	stead:		
	Don't	for -	get	to	come	a -	gain	when	the	weather's	rough;			

(	r .m :f .s	|	l .s :f .r	|	m .d :s .m	|	r :—)
	Don't you find it		ver - y cold,		for your lit - tle		feet?	
	An - y - thing you		like to have,		I will give it		free,	
	By by, hap - py		lit - tle birds;		off the wee things		swarm,	

(	m .f :s .l	|	t .d ^l :r .l	|	s .f :m .r	|	d :—)
	Don't you find it		hard to get		an - y - thing to		eat?	
	Ev - 'ry morn-ing,		ev - 'ry night,		if you come to		me.	
	Fly - ing thro' the		driv - ing snow,		sing - ing in the		storm.	

No. 19.

SNOW DOVES.

B.

KEY F. M. 72.

(	.s ₁	|	s ₁ .s ₁ :s ₁ .s ₁ | s ₁ .m :r .d	|	t ₁ .l ₁ :s ₁ .l ₁ | s ₁	|	:— .	)
	1.I		saw some white doves fly - ing		A - gainst the sun - ny		sky,	
	2.I		watch'd be - side the wave - lets		That whisper'd o'er the		sand;	
	3.The		hap - py sum - mer fad - ed,		The leaves grew sore and		cold,	
	4.They		whirl'da - bout in show - ers,		They hid the ve - ry		sun;	

C.t.

(	.^r s	|	s .s :s .s | s .d ^l :d ^l .m	|	m .r :s .t ₁ | d	|	:— .	)
	I		call'da lit - tle ba - by		breeze That sing-ing, wan - der'd by;—			
	I		hop'd the doves might lin - ger		With - in our hap - py land.			
	The		sun - ny laughing wa - ters		Were sul - len, gray, and cold.			
	I		watch'd their air - y dan - ces,		And lov'd them ev' - ry one;			

f.F.

(	.^d s ₁	|	r .s ₁ :r .s ₁ | r	|	.s ₁ .s ₁ | m .r :d .m | r	|	:— .	)
	Go,		lit - tle breeze, and bring		them, Those white doves sun - to me;			
	They		did not heed my mes - sage,		The fair doves did not stay;			
	I		saw some white wings drift - ing		A - down the chil - ly air;			
	I		lov'd their cold white feath - ers,		And lit - tle forms so queer:			

(	m	|	f .m :f .r | m .s :l ₁ .f	|	m .r :d .t ₁ | d	|	:— .	)
	Go		quickly, lest they wan - der		Be - yond our sum - mer sea.			
	A -		gainst the pur - ple dis - tance		They fad - ed quite a - way.			
	They		came a - gain, fast fly - ing,		My lit - tle doves so fair.			
	The		day is full of won - der,		While my snow doves are here.			

No. 20.

SHOWER AND FLOWER.

B.

KEY C. M. 76. *Beating twice.*

(	d' :— :d' | d' :t :l | l :s :— | : : | f :m :f | l :s :f)
1. Down the lit - tle drops	pat - ter, Making a mu - si - cal
2. Up the lit - tle seed	ris - es; Budsof all col - ors and
3. "Show'r it is pleasant to	hear you; " "Flow'r it is sweet to be

(	f :m :— | : : | s :l :s | f :r :s | m :— :— | — : : )
clat - ter;	Out of the clouds they throng;
siz - es	Clamber up out of the ground.
near you; "	This is the song ev' - ry - where;

(	d' :d' :d' | d' :t :l | l :s :— | : : (s) | s :fe:s | t :l :t)	
Freshness of heaven they	scat - ter	Lit - tle dark root - lets a -
Gently the blue sky sur -	pris - es	The earth with that soft rush - ing
Lis - ten! the mu - sic will	cheer you;	Raindrop and blos - som so

(	d' :— :— | — : : | ^{G.t.} t m :re:m | s :f :m | m :— :— | r :— :—)	
mong.	"Coming to vis - it you,	po - sies;
sound.	"Welcome," the brown bees are	hum - ming;
fair	Gladly are meet - ing to -	geth - er,

(	r :de:r | f :r :t, | r :— :— | d :— :— | ^{f.C.} d s :l :s | s :f :m)	
O - pen your hearts to us,	ros - es,"	This is the rain - drop's
"Come, for we wait for your	com - ing,"	Whisper the wild flow'rs a -
Out in the beau - ti - ful	wea - ther.	Oh, the sweet song in the

(	l :— :— | d' :— :— | s :l :s | t :d' :r' | d' :— :— | — :— :— ||	
song.	This is the rain - drop's	song.
round.	Whisper the wild flow'rs a -	round.
air!	Oh, the sweet song in the	air!

No. 21.

THE FROG'S SONG.

C.

KEY. F. M. 60. *Beating once to the measure.*

(	m	m :—	m	f :—	r	m :—	d	s ₁ :—	s ₁	l ₁ :—	l ₁)
1. Who	would	not	be	a	lit - tle	frog,	when	sum -	mer			
2. His	eyes	are	bright	as	dew -	drops ;	his	back	is			
3. But,	lo !	the	sum -	mer's	end -	ed,	the	days	are			
4. Oh,	hap -	py	thought,	he	has	it !	at	the	foot	of		

(	t ₁ :—	d	r :—	:	f	m :—	m	f :—	r)
is	in	prime?			Who	would	not	like	to	
speck -	led	green ;			His	form	as	light	and	
grow -	ing	cold ;			His	life	is	far	from	
that	old	yew,			Snug -	ly	cov -	er'd		

(	m :—	d	s ₁ :—	d	t ₁ :—	r	l ₁ :—	r	s ₁ :—	:)
sleep	at	night	on	rose -	leaves	mix'd	with	thyme?			
grace -		ful	as	ev -	er	yet	was	seen.			
pleas -	ant	now ;	he	thinks	he's	grow -	ing	old,—			
up	with	moss,	he'll	sleep	the	win -	ter	through ;			

(	:	s ₁	s ₁ : l ₁	t ₁	d : r	m	f :—	f	m :—	m)
	Who	would	not,	when	the	sun	shines	bright,	go		
		Wan-der -	ing	thro'	the	corn	-	stalks,	or		
	He	thinks	he's	grow -	ing	ve -	ry	old,	and		
	And	when	the	balm -	y	spring	re -	turns,	with		

(	f :—	r	m :—	d	s :—	:	f	m :—	m	f :—	r)
hop -	ping	in	the	hay,			Catch -	ing	moths	and		
bath -	ing	in	the	stream,			Each	day	flies	o'er	his	
ve -	ry	sleep -	y	too,			So he	rolls	his	lit -	tle	
show'rs	of	gen -	tle	rain,			Our	sau -	cy	speck -	led	

(	m :—	d	s ₁ :—	m	s :—	f	m :—	r	d :—	:)
la -	dy -	birds,	thro'	all	the	live -	long	day ?			
lit -	tle	head	just	like	a	hap -	py	dream.			
beads	of	eyes,	and	won -	ers	what	he'll	do.			
frog	will	come		hop -	ping	out	a -	gain.			

No. 22.

A LITTLE GIRL'S LETTER.

C.

KEY B-flat. M. 72.

(.s₁ | d .d :s₁ .s₁ | l₁ .l₁ :m₁ .m₁ | f₁ .f₁ :m₁ .d₁ | s₁ .s₁ :- .)
 Dear Grandma, I will try to write A ve - ry lit - tle let - ter;
 I've got a dove as white as snow, I call her "Pol - ly Feather;"
 The hens are pick - ing off the grass, And sing - ing ve - ry loud - ly;

(.s₁ | l₁ .l₁ :t₁ .t₁ | d .d :r .r | d .t₁ :l₁ .t₁ | l₁ .s₁ :- .)
 If I don't spell the words all right Why, next time I'll do bet - ter.
 She flies and hops a - bout the yard, In ev - 'ry kind of weather.
 While our old pea - cock struts a - bout, And shows his col - ors proudly.

(.s₁ | l₁ .t₁ :d .r | m .m :m .m | l₁ .t₁ :d .f | m .r .)
 My lit - tle rab - bit is a - live, And likes his milk and clo - ver;
 I think she likes to see it rain, For then she smooths her jack - et,
 I guess I'll close my let - ter now, I've noth - ing more to tell;

(.r | m .r :d .t₁ | r .d :t₁ .l₁ | s₁ .d :m .r | r .d .)
 He likes to see me ve - ry much, But is a - fraid of Ro - ver.
 And seems to be so proud and vain, The tur - keys make a rack - et.
 Please ans - wer soon, and come to see Your lov - ing lit - tle Nell.

No. 23.

COME, GENTLE MAY.

MOZART.

KEY D. M. 84. *Beating twice. Smoothly.*

(:d | d :- :m | s :- :d¹ | s :- :- | m :- :d | f :- :f | f :s :f | m :- : | :)
 1.Come, gen - tle May, and ear - ly Ar - ray the trees in green,
 2.Come, May, with sun - ny pow - er, To make our gar - dens gay,

(:d | d :- :m | s :- :d¹ | s :- :- | m :- :d | r :- :r | r :m :r | d :- : | :)
 Their leaves will serve the pear - ly May lil - ies for a screen.
 With bright la - bur - num flow - er, And scent - ed li - lac spray.

(:m | f :- :m | r :m :f | s :- :- | m : :d' | d' :t :l | l :s :fe | s :- : | :)
 (Dear | lil - ies of the | val - ley, We | love your fragrant | bells,
 (Let | av - e - nues with | glow - ing Horse | ches - nut bloom be | grand,)

(:d | d :- :m | s :- :d' | d' :- :l | f :- :l | s :l :s | f :m :r | d :- : | : ||
 (And | roam thro' wood and | al - ley To | find your na - tive | dells.
 (Bring | yel - low cow-slips, | strew - ing Their | sweet-ness o'er the | land. ||

No. 24.

MORNING SONG.

A SWISS MELODY.

KEY G. *Brightly.*

(m .,r:d .l₁ | s₁ .l₁ :s₁ | s₁ .f :r | s₁ .m :d)
 (1. When the ro - sy | light of morn, | la la la, | la la la,
 (2. When the time of | stud - y comes, | la la la, | la la la,)

(m .,r:d .l₁ | s₁ .l₁ :s₁ | s₁ .f :r .t₁ | d :—)
 (Wak - eth us at | ear - ly dawn, | la la la la | la,
 (Cheerful - ly we | leave our homes, | la la la la | la,)

(r .,t₁:s₁ .s₁ | m .r :d | f .m :r .d | t₁ .l₁ :s₁)
 (Fresh and bright we | leave our bed, | Glad to see the | night is fled,
 (Glad to meet our | teach - er dear, | And our hap - py | schoolmates here,)

(s₁ .s₁ :d .d | m .m :s | f .s₁ :r | m .s₁ :d)
 (La la la la | la la la, | la la la, | la la la)

(s₁ .s₁ :d .d | m .m :s | f .s₁ :r .m | d : ||
 (La la la la | la la la, | la la la la | la. ||

No. 25.

PARTING.

From GLUCK.

KEY F. M. 76. *Beating twice.*

(	:s₁	| m :- :m | m :r :m | f :- :r | t₁ :- :s₁ | d :- :d | d :t₁ :d | r :- :- | - : )
1.	We're	part - ing till to - mor - row, So sing and say "good-by;"
2.	Our	moth - er's love is dwell - ing On all we do and say;
3.	We're	part - ing till to - mor - row, So sing and say "good-by;"

(	:r	| r :- :r | r :m :f | s :- :- | l₁ :- :r | d :- :d | r :d :r | m :- :- | - : )
Oh,	may	no touch of sor - row, To-day diman - y eye;
Her	smile	is sweet - ly tell - ing The thoughts that hith - er stray;
From	gen - tle	hearts we bor - row These tones that soft - ly die:

(	:m	| m :r :r | r :m :f | s :- :- | l₁ :f :r | d :- :d | m :- :r | d :- :- | - : ||
We're	part - ing till	to - mor - row, So sing and say "good-by."
Our	moth - er's love	is dwell - ing On all we do and say.
We're	part - ing till	to - mor - row, So sing and say "good-by."

ADA BERRY.

No. 26.

MEETING.

SCHULTZ.

KEY C. M. 50. *Beating twice.*

(s :- :s | s :m :s | d' :- :- | s :- :- | l :- :l | d' :t :l)		
Chil - dren,	grateful for	meet - ing,	Praise the Lord at your

(	s :- :- | m :- :-	G.t.	| r s₁ :l₁ :t₁ | d :r :m | d :- :- | : : )
greet - ing,		Hum - bly thank your	God;

f.d.F.

G.t.m

(	d r :d :t₁ | t₁ :l₁ :s₁ | m :- :- | d :- :-	G.t.m	| r :d :t₁ | t₁ :l₁ :s₁)
You are all	safe in His	keep - ing,	Thro' the long night when you're

($\begin{array}{c} m : - : - | d : - : - | \overset{f.C.}{d^1} : s : m | d^1 : s : m | f : r : s | m : - : - \end{array} \right)$
 sleep - ing, Safe thro' the day at your work and your play,

($\begin{array}{c} d^1 : s : m | d^1 : s : m | f : r : s | d : - : - \end{array} \parallel$
 Praise the Lord heart - i - ly, chil - dren, to - day. \parallel

No. 27.

O EYES THAT OPEN.

KEY D. M. 100.

($\begin{array}{c} .s_1 : d .r | m : - .f : r .m | d : - .r : m .f \end{array} \right)$
 1.O eyes, that op - en to the light, Look straight to
 2.O lit - tle hands, be quick to share The praise, and
 3.O lit - tle lips, with joy pro - claim The Fath-er's

($\begin{array}{c} s : - .l : f .s | m : - .d : d .d | l : - .l : f .l \end{array} \right)$
 Heav'n with glances bright, And beam out thanks to God a -
 fold yourselves in pray'r; For children's pray'rs should ev-er
 love, and bless his name; And then a glad "good morning"

($\begin{array}{c} s : m .s : s .s | f : r : s .f | m : - .d : d .d \end{array} \right)$
 bove, That he has bless'd us with his love, And beam out
 rise, As grateful in - cense, to the skies, For children's
 sound To all the dear com - panions round, And then a

($\begin{array}{c} l : - .l : d^1 .l | s : m .s : s .s | f : r : s .f | m : - . \end{array} \parallel$
 thanks to God a - bove, That he has bless'd us with his love.
 pray'rs should ev-er rise, As grateful in - cense, to the skies.
 glad "good morning" sound To all the dear com - panions round. \parallel

No. 28.

OH, LOOK AT THE MOON!

B.

KEY G. M. 90.

(:s₁ .s₁ | s₁ .m :r .d | t₁ :l₁ .s₁ | l₁ :s₁ .fe₁ | s₁)
 1. Oh, look at the moon! She is shin - ing up there;
 2. Pretty moon, pret - ty moon, How you shine on the door,)

(:- .s₁ | l₁ :t₁ .d | r :r .s | r .d :t₁ .l₁ | s₁)
 Oh moth - er, she looks Like a lamp in the air!
 And make it all bright On my nur - se - ry floor!)

(:- .se₁ | l₁ :l₁ .t₁ | d :l₁ .d | m .r :d .t₁ | l₁)
 Last week she was small - er, And shap'd like a bow;
 You shine on my play - things, And show me their place,)

(:- .t₁ | d :d .r | m :d .m | s .f :m .r | d)
 But now she's grown big - ger And round as an O.
 And I love to look up at your pret - ty bright face. ||

ELIZA FOLLEN.

No. 29.

THE SPARROW.

B.

KEY F. M. 100.

(:d .r | m :d .d | r :t₁ | d :s₁ | :s₁)
 1. I am on - ly a lit - tle spar - row, A
 2. And I fold my wings at twi - light, Wher -)

(l₁ :t₁ | d :r | m :- | :m .f | s :m .m | s :m)
 bird of low de - gree;
 e'er I chance to be; My life is of lit - tle
 For the Fath - er is al - ways)

(m :r | :f .f | m :d | r :t₁ | d :- |)
 val - ue, But the dear Lord cares for me.
 watch - ing, And no harm will come to me. ||

No. 30.

THE GRASSHOPPER'S BALL.

Words and Music by KATE L. BROWN.

KEY C. *With a light tripping movement.*

(	<u>s</u> , <u>s</u> . <u>d'</u> : <u>s</u> . <u>m</u>	|	<u>f</u> , <u>m</u> . <u>f</u> , <u>s</u> : <u>m</u> . <u>d</u>	|	<u>s</u> . <u>d'</u> . <u>s</u> . <u>d'</u>)
1.	In the sky the		sun is shin - ing ;		From the elms the	
2.	Little Miss Spi - der's		ve - ry charm-ing		As she danc - es	
3.	Mis - ter Bot - tle		fly's co - quet - ting		With Miss Crick - et,	

(	<u>t</u> , <u>d'</u> . <u>r'</u> , <u>m'</u> : <u>r'</u>	|	<u>s</u> . <u>d'</u> : <u>s</u> . <u>m</u>	|	<u>f</u> , <u>m</u> . <u>f</u> , <u>s</u> : <u>m</u> . <u>d</u>)
	rob - ins call,		Hur - ry, skur - ry,		ant and crick - et,	
	out and in,		To the mu - sic,		quite en - tranc - ing,	
	I de - clare !		And the lo - custs,		haught-y creat - ures !	

G.t.

(	<u>l</u> . <u>l</u> : <u>s</u> . <u>d'</u> , <u>r'</u>	|	<u>m'</u> . <u>r'</u> , <u>r'</u> : <u>d'</u>	|	<u>t</u> <u>m</u> , <u>m</u> . <u>s</u> : <u>m</u> . <u>d</u>)
	Has - ten now to the		grass - hopper's ball.		Little brown legs so	
	Of the Ka - ty-did's		vi - o - lin.		All the bee - tles	
	Give them - selves a		stuck - up air.		Hop - ping, tumb - ling,	

(	<u>t</u> , <u>d</u> . <u>r</u> , <u>m</u> : <u>d</u> . <u>s</u> ,	|	<u>m</u> , <u>m</u> . <u>s</u> : <u>m</u> . <u>d</u>	|	<u>l</u> , . <u>r</u> : <u>r</u>)
	light and slen - der,		Merri - ly o'er the		grass - es swing,	
	grave and pond - 'rous		Swing and chas - sè		to and fro ;	
	spring-ing, turn - ing,		Hur - ry, skur - ry,		one and all !	

(	<u>m</u> . <u>s</u> : <u>m</u> . <u>d</u> , <u>d</u>	|	<u>t</u> , <u>d</u> . <u>r</u> , <u>m</u> : <u>d</u> . <u>s</u> ,	|	<u>l</u> . <u>l</u> : <u>s</u> . <u>d</u> , <u>r</u>)
	Hop - ping, pranc - ing		all to - geth - er,		Light of foot and	
	Up and down and		through the mid - dle,		See the da - dy	
	Was there ever a		jol-li - er par - ty		Than Miss Grasshopper's	

f.C.

(	<u>m</u> . <u>r</u> : <u>d</u>	|	<u>d</u> <u>s</u> . <u>d'</u> : <u>s</u> . <u>m</u>	|	<u>f</u> , <u>m</u> <u>f</u> , <u>s</u> : <u>m</u> . <u>d</u>)
	fleet of wing.		In the sky the		sun is shin - ing ;	
	long legs go.					
	birth - day ball !					

(	<u>s</u> . <u>d'</u> : <u>s</u> . <u>d'</u>	|	<u>t</u> , <u>d'</u> . <u>r'</u> , <u>m'</u> : <u>r'</u>	|	<u>s</u> . <u>d'</u> : <u>s</u> . <u>m</u>)
	From the elms the		rob - ins call ;		Hur - ry, skur - ry,	

(	<u>f</u> , <u>m</u> . <u>f</u> , <u>s</u> : <u>m</u> . <u>d</u>	|	<u>l</u> . <u>l</u> : <u>s</u> . <u>d'</u> , <u>r'</u>	|	<u>m'</u> . <u>r'</u> , <u>r'</u> : <u>d'</u>	||
	ant and crick - et.		Has - ten now to the		grass - hopper's ball.	

No. 31.

THE WORKING MAN.

GERMAN AIR.

KEY D.

ALL.

ONE VOICE.

(d .r :m .f | s .s :s .s | l .l :d' .l | s : .s)
 (Let me learn a | bu - sy trade, And | be a working | man. I'll)

(s .f :f .f | f .m :m .m | m .r :f .r | d :s)
 (show you how a | coat is made ; Be | tail - ors if you | can. Now)

(m .d :r .t, | d :s | m .d :r .t, | d : ||
 (I'm a tail - or's | man, Now | I'm a tail - or's | man. ||

One child sings alone "I'll show you," etc. suiting his movements to the trade mentioned. The other children then join in singing and working. Repeat the game with a different child, and substitute some other trade for "coat" and "tailor."

No. 32.

THE BUSY CLOCKS.

FR. ARTES.

KEY D.

(.s | m .d :m .s | s :r .r | m .m :s ,fe.m ,fe)
 (1.The bu - sy clocks work dai - ly, To mark the flight of
 2.The clock up - on the tow - er, With slow and sol - emn
 3.The in - door clocks are tell - ing How fast the mo - ments
 4.The lit - tle watch-es hur - ry As if to win a
 5.Now may a thought im - press us ; So fast the min - utes)

(s : .s | l .l :t .t | d' :s .s ,f)
 (time ; They need no rest, but gay - ly Move
 sound, Thro' wind and storm and show - er, Still
 fly, Where rich and poor are dwell - ing, Their
 race, But tho' they seem to scur - ry, Keep
 haste, That ev - 'ry one is prec - ious, And)

(m .s :r .s | d : .m | d .m :d .m | d : ||
 (on in ev - 'ry clime. Tick tack, tick tack, tick tack.
 keepsits qui - et round. Tick tack, tick tack, tick tack.
 va - ried voi - ces cry, Tick tack, tick tack, tick tack.
 time at e - qual pace. Tick tack, tick tack, tick tack.
 we've no time to waste. Tick tack, tick tack, tick tack. ||

Translated from the GERMAN by A. BERRY.

This may be accompanied by a pendulum like movement of the arm. Verse 2 should be sung with ponderous and slow movement ; verse 4 with a light, rapid movement ; and verses 1, 3, and 5 may be taken at a medium rate.

No. 33.

THE FLOWER WREATHS.

MOZART.

KEY D. M. 130.

(:s .f	| m	:m	| m	:m	| s .f :f	|	:f .m
1. The	rose	I	would	re -	sem -	ble,	For
2. The	vio -	lets	mod -	est	beau -	ty	Shall
3. We'll	strive	by	pure	heart	bright -	ness,	To
4. The	green	leaves	cool	re -	fresh -	ing,	Our
5. Now,	hand	in	hand	u -	ni -	ted,	Our

(r	:r	| r	:r	| f .m :m	|	:m .f
that	is	love's	best	sym -	bol,	And
teach	us	low -	ly	du -	ty,	And
ri -	val	li -	ly's	white -	ness,	And
hearts	with	hope	are	bless -	ing,	And
hearts	in	truth	are	plight -	ed,	And

(s	:s	| s	:s	| f	: - .s	| l	:f
so,	for	song	and	fes -	tal	hours.	We'll
so,	for	song	and	fes -	tal	hours.	We'll
so,	for	song	and	fes -	tal	hours.	We'll
so,	for	song	and	fes -	tal	hours.	We'll
so,	we	pass	our	fes -	tal	hours.	In

(m	:s	| r	:s	| d	:m .r	| d
bind	a	wreath	of	ro -	sy	flow'rs.
bind	a	wreath	of	vio -	let	flow'rs.
bind	a	wreath	of	li -	ly	flow'rs.
min -	gle	green	leaves	with	our	flow'rs.
joy	and	glad -	ness	with	the	flow'rs.

(:s .f	| m	:m	| m	:m	| s .f :f	|	:f .m
La la	la	la	la	la	la la la,		La la

(r	:r	| r	:r	| s :	|	:m .f	| s	:s	| s	:s
la	la	la	la	la,		La la	la	la	la	la

(l	: - .t	| d ^l	:f	| m .m :m	| r .r :r	| d	:m .r	| d
la	la la,	La	la	la la la,	la la la,	la	la la la.	

Adapted from KINDERGARTEN SONGS AND GAMES.

Divide the children into four parties—circles, if possible—and let each party sing one of the verses. At “la la,” all who have sung before join in again. In the last verse all join hands and sing together.

No. 34.

BONNY BOAT.

B.

KEY C. *Lightly.* (*Exercise Song.*)

m .f :s .l | s .f :m .f	s :- .d' | d' :-
1. Bonny, bon - ny, bon - ny boat glide	light - ly,
2. Ti - ny, ti - ny, ti - ny wave - lets	danc - ing,
3. Now the laugh - ing sky is thick - ly	cloud - ing,
4. Hear the sul - len thun - der fierce - ly	growl - ing,
5. Thro' the clouds a - gain the sun is	break - ing,
6. Bonny, bon - ny, bon - ny boat, glide	light - ly,

r .de :r .m | f .s :l .s	s :- .m | s :-
O'er the danc - ing wa - ters gleaming	bright - ly ;
Gol - den sun - shine o'er their heads is	glanc - ing ;
And the sun - shine's cheerful light is	shroud - ing ;
And the an - gry winds are rude - ly	howl - ing ;
Joy and hope with - in our hearts a -	wak - ing ;
O'er the danc - ing wa - ters gleaming	bright - ly !

m .f :s .l | t .d' :r' .d'	t :- .l | l :-
Lit - tle breezes fill our sails most	sweet - ly,
Snowy sea - gulls o - ver - head are	fly - ing,
See the waves like mountains rise al -	read - y !
Now the light - ning o'er the heav - ens	flash - es ;
O'er the laughing wa - ters swift - ly	rid - ing,
Ti - ny, ti - ny, ti - ny wave - lets	danc - ing,

s .f :l .f | m .s :f .m	r :- .d | d :-
As our bon - ny boat glides on so	fleet - ly.
Lis - ten to their strange wild voic - es	cry - ing.
On ! our lit - tle boat so sure and	stead - y.
Hark ! a - down the sky the an - gry	crash - es.
To our homes our bon - ny boat is	glid - ing.
Gol - den sun - beams o'er their crests now	glanc - ing.

Written by KATE L. BROWN for this work

The children make a circle and with clasped hands imitate the waves. Within the circle, a boat made of chairs or a large mat is filled with passengers, one child or more rowing. For thunder, pound on the desk or floor—for lightning, clap hands sharply. If this is not practicable, let the children sit in their seats, clapping hands across aisles. One row may imitate lightning, another the thunder.

No. 35.

FALLING LEAVES.

B.

KEY F. *Lah is D.* M. 72. (*Exercise Song.*)

(	<u>l</u> ₁ :-:t ₁	<u>d</u> :t ₁ :l ₁	<u>m</u> :-:t ₁	<u>r</u> :-:d	<u>d</u> :-:r	<u>m</u> :r:d	<u>f</u> :-:m	<u>r</u> :-:-)
	1.From ¹ the	tree - tops, sway-ing,	sway - ing	In the	cool au - tum - nal	air,		
	2.In ² the	boughs the birds are	pip - ing	Fare-well	car - ols wild and	clear;		
	3.Red ¹ and	pur - ple, brown and	gol - den,	Still they	flut - ter, still they	swing,—)		

(	<u>m</u> :-:m	<u>m</u> :-:m	<u>l</u> :-:m	<u>s</u> :-:f	<u>m</u> :-:m	<u>m</u> :f:m	<u>r</u> :d:t ₁	<u>l</u> ₁ :-:-)
	Hang a	mill - ion ti - ny	ban - ners,	Making	all the world more	fair;		
	O'er ³ the	hill - tops swift ad-	vanc - ing,	Comesthe	win - ter cold and	drear.		
	Still ⁵ they	fall to dream- y	meas - ures,	That the	mournful breez - es	sing.		

(	<u>s</u> ₁ :fe ₁ :s ₁	<u>m</u> :-:d	<u>t</u> ₁ :-:l ₁	<u>f</u> :-:-	<u>m</u> :r:d	<u>s</u> :-:m	<u>m</u> :-:r	<u>d</u>:-:-	||
	Red, and	gold, and brown they	gleam,	O'er the	lone - ly woodland	stream			
	Then the	i - cy Northwinds	call,	And ⁴ the	feath-'ry snowflakes	fall.			
	Down ⁶ the	qui - et stream they	glide,	To the	riv - er's rush - ing	tide.			

Written by KATE L. BROWN, for this work.

MOTIONS.—1. Hands sway to the movement of the music. 2. Point upward with right hand. 3. Point in front with left hand, and bring it toward the right hand. 4. Raise hands as in 1 and descend with twinkling movement of fingers. 5. Hands gradually fall. 6. Wave-like motion of right hand from extreme left to right.

No. 36.

SNOW FLAKES.

B.

KEY C. M. 100.

(	<u>s</u> .l :s .d ¹	<u>s</u> :m	<u>r</u> .m :f .r	<u>s</u> :—)
	1.Merry lit - tle	snow - flakes,	Danc-ing thro' the	street,	
	2.Downy lit - tle	snow - flakes,	Float-ing thro' the	air,	
	3.Happy lit - tle	snow - flakes,	Fly - ing thro' the	sky,	

(	<u>s</u> .l :s .d ¹	<u>s</u> :m	<u>r</u> .f :m .r	<u>d</u> :—)
	Kiss-ing all the	fa - ces	Of the chil - dren	sweet,	
	Did you see the	shin - ing	Of the stars so	fair?	
	Keep-ing time to	mu - sic	In the stars so	high.	

G.t.

(	<u>r</u> .r :m .m	<u>f</u> :f	<u>f</u> et ₁ .t ₁ :l ₁ .s ₁	<u>d</u> :—)
	Joy - ous lit - tle	snow - flakes,	Win - ter's wild white	bees,	
	Gen - tle lit - tle	snow - flakes,	In the heav'na -	bove,	
	Dar - ling lit - tle	snow - flakes,	We would be like	you!	

f.C.

(	^d s .l :s .d ¹	<u>s</u> :m	<u>s</u> .f :r .m	<u>d</u> :—	||
	Covering up the	flow - ers,	Powd'ring all the	trees.	
	Did you hear the	an - gels	Sing their songs of	love?	
	Help us to be	lov - ing,	Clean and pure and	true.	

This song may be accompanied by a gentle rhythmic movement of the arms and fingers.

NOTES ON THE FIRST STEP.

INTRODUCING THE KEY-TONE, ITS FIFTH AND THIRD, AND THEIR OCTAVES.—

RHYTHM.—TWO AND THREE-PULSE MEASURE.—DIVISIONS OF TIME AS FAR AS QUARTER-PULSES.

FIRST EXERCISES IN TUNE.

PATTERN.—All the exercises in this step should be first sung by the teacher, in a pure soft voice, while the children listen to the pattern. This should be patiently repeated, until they give back a pure, soft response. See what has already been said about patterning and listening on p. 16.

KEY-TONE AND ITS FIFTH.—The teacher sings a rather low sound to the open syllable *aa*, which the children imitate. This is repeated by teacher and class alternately, each striving to excel in producing a clear and soft tone.

The teacher now sings the tone once more, and immediately after, another tone, a fifth above the first. Children imitate the pattern. When this has been well done, take a different low sound and its fifth, still to *aa*. Let this be done several times, always changing the key-tone, until the children can readily give the fifth of any new tone, without the teacher's pattern.

DISTINGUISHING BY EAR.—Now let the children listen to the two tones, and decide which is the brighter, which the more solid, etc.

SIGNS AND NAMES.—As soon as the thing is understood, give the sign and name. The children will readily associate the firm key-tone with the closed hand, and the bright open fifth with the open extended hand. See diagram of handsigns on p. 13. When it comes to the naming of the tone, after a moment of expectancy, let the children hear the name given once in a gentle but distinct manner, and then let them repeat it. After some practice in singing with the handsigns and names, the teacher may sing to *aa* several tones in succession, — *e. g.*, **d d d d s s s s**—while the children listen, and tell how many Dohs were sung, and how many Sohhs.

WRITTEN SIGNS.—The teacher should now print the names carefully on the blackboard, and ask the children to sing whichever is pointed to. Next write several tones in a line, which the class can sing to the tone syllables, then to *aa*, or any other sound, and, lastly, to a suitable form of words.

A NEW TONE.—The children will now readily distinguish between **d** and **s** in any key, and it is time to introduce the third of the scale. It may be done in this way: Teacher sings through the following phrase to *aa*, and class tell the name of the last tone—**d s d d s s \hat{d}** —“Doh.” Listen to another phrase—**d d s s d d \hat{s}** —“Soh.” Again—**d d s s d s \hat{m}** —? After a little mental confusion they will discover that the last tone was neither Doh nor Soh, but a new one. Sing another phrase to figures, and ask them on which number the new tone falls,—*e. g.*, **d s d s m s d**—? After two or three of such exercises, they may compare the new tone with **d**, and with **s**. They will at once see that it lacks the strength of the one, and the brightness of the other. With a little more listening, they will begin to perceive its calm gentle character.

Give the handsign and name, and show its position between Doh and Soh on the blackboard. After writing one or two examples, let the children sing the first two exercises from the Music Course. As will be seen, they are marked in key D, and the teacher must give the sound of D for the **d**, by the help of a tuning-fork, pitch-pipe, or other means.

MENTAL EFFECT OF TONES.—Each tone of the scale produces an impression upon the mind different from that of other tones; but these mental impressions cannot be accurately described in words,—they must be felt. They are not perceived all at once; their character grows upon us by degrees, as we listen to them again and again. Each new tone throws more light upon those which are already to some extent known. Be careful not to tell the children your impressions. Let them discover for themselves. By this time, if they have been led carefully to compare the three tones of this step, they will have gained some idea of the character of each; but later on, by the help of other tones, they will learn much more about them.

OCTAVES.—Take a low sound—C or D—for Doh and pattern to *aa d m s* **d¹**, which the pupils will imitate. For the higher octave **d¹** (called one-Doh) raise the hand. Show its position on blackboard, and let the class sing, both from handsigns and pointing. In like manner develop **m¹** (one-Me). Be very careful that the high tones are sung softly. See “Treatment of Children’s Voices,” on p. 17.

Exercises 3 to 5 may now be sung from the book.

Next take a middle sound—F or G—for **d**, and pattern to *aa d m s m d* **s₁ d**. Lower the hand for **s₁** (Soh-one). Show its place upon the blackboard, and introduce **m₁** (Me-one) in the same way. The First Step Modulator can now be hung up, and after a few pointing exercises, the class can sing from the book Exs. 6 to 9.

FIRST EXERCISES IN TIME.

ACCENT. — Musical expression depends very largely upon the proper observance of the stronger and weaker pulsations of movement. In children the instinct of rhythm is generally active, and it has already been fostered by the rote-singing; but now it is necessary that this instinct should be developed into an intelligent study of rhythmic proportion in music.

PULSES. — The teacher sings through eight tones in regular succession to *la*, thus: *la, la, la, la, la, la, la, la*. Pupils imitate. The teacher repeats, making every alternate tone softer, thus: *la la la la la la la la*. Class repeat, and tell how many strong tones there were, and how many weak. The teacher gives another movement of twelve pulses, in which each strong is followed by two weak, thus: *la la la la la la la la la la la la*. Class analyze and repeat. Let these exercises be repeated, sometimes fast and sometimes slow. See what is said about Rate of Movement on p. 46.

NOTE. — Guard against exaggerated stress on the strong pulses, and also against the tendency to drop the weak pulses in a short detached manner. The rhythmic waves should flow in smooth succession.

MEMORY.

It is important that the pupils' memory of tune should be cultivated from the first. A good memory, or in other words, systematic observation, will save them a large amount of needless labor in their studies.

MEMORIZING THE MODULATOR. — They must first get an exact image of the Modulator in the mind. Let them try to draw a First Step Modulator from memory, observing the octave marks, and proper intervals between the names. It is a good plan also for the class to follow the teacher's pointing on an imaginary modulator, where dots are substituted for the names.

SOL-FA-ING FROM MEMORY. — When an exercise has been sung through two or three times, the class should close books, and sol-fa it from memory. They will do this better if they have a clear idea of its structure. For instance, in Ex. 18, they would observe that there are two sections of melody, each containing four measures: that the first section begins on *d* and ends on *d*¹, while the second begins on *d*¹ and ends on *d*.

POINTING FROM MEMORY. — As soon as a tune is remembered without referring to the book, the class should point on the modulator while singing it. First, let one of the children come forward and point, while the others sing. Show the necessity of pointing exactly and promptly. Then the children may turn to the small modulator on p. 3, and all point together while they sing.

WRITING FROM MEMORY. — When a tune has been pointed and sung from memory, the children may write it from memory. Each copy can be numbered and examined, one mark being given for each correct pulse.

STUDYING THE WORDS. — When the music of an exercise goes with an easy swing to laa, the words should be studied. The teacher first reads them through to the class, to bring out the spirit and meaning of the poetry. Next read carefully phrase by phrase (see Breathing places, p. 49), with pure vowels and distinct consonants. Pupils imitate. Then go over the words again, beating time, and delivering them on a monotone to the exact movement in which they are to be sung. Do this until every word and phrase stands out clearly.

Now comes the interesting work of clothing the words with music. Here the teacher's pattern must be very carefully given. The words should be sung as distinctly as they were spoken; and yet without sacrificing the rhythmic flow of the music. The early attempts may fall far short of this; but work patiently toward the ideal.

SOFT SINGING. — The importance of singing softly cannot be too earnestly insisted upon. Noisy singing, or shouting, leads to impurity of voice and singing out of tune. It seriously injures the vocal organs, and demoralizes the finer perceptions of the ear. See also what was said about this in directions for rote-singing, p. 15.

Sing Exs. 20 to 23. Ex. 22 had better not be sung as a round yet. See Rounds on p. 51.

TIME STUDIES.

THREE-PULSE MEASURE. — A comparison of the two kinds of measure will show that three-pulse movement has a smoother flow than the two-pulse. It may be called the movement of feeling. Taken slowly, it well-expresses tender sentiment, or devotion. In quick movement, it has a delicate dancing effect. Faster still, it expresses a headlong impetuous rush as of a hunter or warrior.

To secure promptness at the start, beat two or three preliminary measures, and then without stopping, let the class take up the movement.

Study Rhythms 24 to 28, and sing melodies as far as Ex. 36.

HALF-PULSES. — Beat several measures, singing laa once to each beat in the first measure, twice to each beat in the second measure, and so on alternately. Class

listen, and tell how many measures had one laa to the pulse, and how many had two to the pulse. Give the name TAA-TAI for the divided pulse.

FINGER SIGNS. — These will be found useful in teaching the divisions of the pulse. See diagram of finger-signs on p. 14. The teacher can beat the time with the right hand, and show the pulse divisions with the left. Observe that the pupils see the back of the hand, the thumb being concealed.

Show on the blackboard how the pulse space is divided into halves by placing a dot in the centre.

TAATAI-ING. — Singing to the time-names is called taatai-ing. The time-names should be used until the ear is well impressed with the movement of the rhythm. When the exercise is taataid perfectly, it should always be laad.

Taatai and laa Exs. 37 to 41.

RATE OF MOVEMENT. — When the pulses move slowly, the music has a sedate character, with a tendency toward sadness or heaviness. Rapidly moving pulses indicate liveliness, and generally express something of joy or eagerness. The time studies on p. 8 are marked for three different rates of movement. At M. 80 — *i.e.*, 80 pulses to the minute — they will be rather slow and heavy. M. 100 might be considered about the medium rate of movement, and M. 120 moves briskly forward.

THE METRONOME. — This is an instrument for measuring the time-movement. Instead of the expensive clock work metronome, a very simple one may be made in the following manner: Fasten a coin or other weight, at the end of a piece of string. A pocket tape-measure would answer the purpose. If a knot be fastened $46\frac{1}{2}$ inches from the weight, the swing of the pendulum from that point would be M. 50, or 50 to the minute. Another knot fastened 20 inches from the weight would give M. 80. A knot at $9\frac{1}{2}$ inches would mark M. 112, while $4\frac{5}{8}$ inches would swing at M. 160. These numbers are not exact; but near enough for practical purposes.

EAR EXERCISES IN TIME. — The teacher laas through a rhythm of two or four measures, *e.g.*, $(| 1 . 1 : 1 . 1 | 1 : 1 | 1 . 1 : 1 . 1 | 1 : 1 ||$ and without interrupting the movement, the class repeat it to the time-names.

TAATAI-ING FROM DICTATION. — Teacher tells children to taatai four two-pulse measures. This is done. “Now divide each strong pulse into halves.” They sing TRAA-TAI TAA, etc. “Divide each weak pulse into halves,” etc.

TAATAI-ING IN TUNE. — When a melody has been correctly sol-fa-ed and laad, as a more severe test, it may be sung in tune to the time-names. Do this with Ex. 43 and any of the following exercises.

QUARTER-PULSES. — The time exercises now become more elaborate, and will be interesting to the children, if they are not confused with the signs, before the ear has

been thoroughly impressed with the more rapid movement. Class listen while the teacher sings to laa first twice to each beat (TAA-TAI), then four times to the beat. Let them name the measures in which each was sung, and imitate the pattern. Introduce the new finger-signs. See diagram on p. 14. Sing distinctly the new name — tă-fă-tě-fě — and show on the blackboard how the commas mark quarter pulses. | , . , : , . , || Now study the rhythms on p. 13, and sing the melody exercises on p. 14. The songs on pp. 15 and 16 will require careful patterning. Let the children sing them at first slower than the rate marked, and gradually increase speed as they get greater facility in the rapid articulation.

MEASURES. — Show the children that the accents follow in regular order. If they begin STRONG, *weak*, they go on in the same way; and if they begin STRONG, *weak*, *weak*, they follow in that order throughout. Thus the movement is measured by the accents, and the time which extends from one strong accent to the next is called a *measure*. The pupils can now listen to such passages of poetry as the following, and as each strong pulse indicates a measure, they will be able to tell the number of measures in each example, and whether it is in the two-pulse or three-pulse measure: —

“ON the DEWY BREATH of EVEN
THOUSAND odors MINGLING RISE.”

“EV’ning is FALLING ASLEEP in the WEST,
LUL-ling the GOLDEN brown MEADOWS to REST.”

They may also listen to tunes, or parts of tunes, and selections from their rote songs will be interesting for this purpose.

TIME-NAMES. — Explain here that every pulse has its name, and is called TAA, or, when it comes with the strong accent, TRAA. Practise two-pulse movement with names, — TRAA TAA TRAA TAA, etc., and also three-pulse movement, — TRAA TAA TAA TRAA TAA TAA, etc.

NOTATION OF TIME. — The teacher goes to the blackboard, and sings four two-pulse measures, marking a heavy bar as each TRAA is sung. Do the same thing while the children sing the names. Next fill in the weak pulse sign (:) as each TAA is sung. Now sing Ex. 10 from the book. Teacher and scholars may sing it alternately, first to names, and then to laa. When this is done with a steady swing, teacher and class may sing alternate measures, each taking up smoothly where the other leaves off. If the tones are not well sustained, it will be better at first to call them TAA-AI.

CONTINUED TONES. — Continuations of tone from one pulse into the next are indicated by a dash, and the time-name is obtained by dropping the intervening consonant, thus :—

1	:—	||
TRAA - AA		

 When this has been explained the class may sing Exs. 11 to 13.

NOTE. — D. C. or *Da Capo* means, return to the beginning.

PRIMARY AND SECONDARY FORMS. — When a time movement begins with a strong pulse, followed by one weak pulse, the ear at once catches the swing of *STRONG*, *weak*, and all the succeeding measures flow in this order. The movement is then said to be in the *primary* form, *e. g.* :—

(| TRAA :TAA | TRAA :TAA | TRAA :TAA | TRAA :TAA ||

But if the movement begins with a weak pulse—as it does whenever the first syllable in the words is unaccented—the first ear impression is *weak*, *STRONG*, and this succession follows throughout. This is the secondary form of movement, *e. g.* :—

(:TAA | TRAA :TAA | TRAA :TAA | TRAA :TAA | TRAA :TAA ||

The class should now listen and tell which of the two forms of movement the teacher is using, both in forms of music and of words. When their ready answers show that they well understand the thing, write primary and secondary forms on the blackboard, and then let them sing simple exercises in each, to different rates of movement. Then take Exs. 14 and 15 in the book.

SILENT PULSES. — It is, at first, more difficult to keep the time during silences than when singing. The reason is that the continuity of the movement in the mind is apt to get broken. The difficulty will disappear when the children have learned to *think* the names, whether they are singing them or not. For this reason in the earliest exercises they should be *whispered* through the silent pulses. Let the children sing to the names eight two-pulse measures, primary. Then let them sing one measure, and whisper the next. They may also be divided into eight divisions, each division singing one measure, and taking it up smoothly in turn. This will prepare them later on for the singing of rounds.

Do the same thing with eight two-pulse measures, secondary. Show on the blackboard how the silent pulses are represented by empty spaces, and let the class sing Exs. 16 and 17 to names, and laa.

MELODY.

So far, the subjects of tune and time have been studied separately; but melody includes both of these elements, and it is necessary now to combine them in simple exercises.

RHYTHMS. — The time-arrangement of a musical phrase is called a *rhythm*. At present, these are very simple; but later on, they will become more elaborate.

Laa a simple form of rhythm, *e. g.* :—

(| 1 :1 | 1 :— | 1 :1 | 1 :— ||

and when the class have told the time-names, write it on the blackboard.

MODULATOR POINTING. — Now point on the First Step Modulator, a simple succession of tones to the time-form which has been written down, *e. g.* : —

	(| d	:m	| s	:—	| s	:m	| d	:—	||
or	(| d	:m	| s	:—	| m	:s	| d'	:—	||
or	(| d'	:s	| m	:—	| s	:m	| d	:—	||

When the phrase has been sung from the Modulator to syllables and laa, write the notes in the time-form on the black-board, and let it be sung again to syllables and laa. Do this with both primary and secondary forms of movement.

SIGHT SINGING. — The pupils are now ready to sing Exs. 18 and 19. Let them first read through the time-names, and laa the movement.

SOL-FA-ING. — Singing to the tune syllables is called *sol-fa-ing*. Let Ex. 18 be *slowly* sol-fa-ed through, observing the time movement. If any difficulty occurs, point it out on the Modulator.

TUNE LAA-ING. — As soon as the tones are sol-fa-ed correctly, they should be laad. The syllables are valuable as mental aids in learning to perceive the character of the tones; but if used too long, they become positive hindrances to independent singing. Therefore, after sol-fa-ing, let everything be laad.

BREATHING PLACES. — It is necessary for all to take breath together, and the exercise should be looked through carefully, to see where the melody naturally divides itself, so that the breathing shall not cause an awkward break. In Ex. 18, the best breathing-places will be found at the end of the 2d, 4th, and 6th measures. As Ex. 19 is in the secondary form, the natural breathing places come before the weak pulse in measures 3 (counting the part of a measure at the beginning as 1), 5 and 7.

In the case of words, the breathing places must be taken at the close of the lines, and where the words divide into groups; but not between the syllables of a word, or between words which are closely related. Where there is any discrepancy between the natural divisions of the melody, and those of the poetry, the sense of the words must decide the proper breathing place. Thus in Ex. 20, it would be wrong to take breath at the end of measures 2 and 6; for, although it suits the music, it would separate words which are naturally connected.

WRITING FROM DICTATION. — The teacher tells the class to write two, four, or eight two-pulse measures, primary form. When they have done this, let it be written on the blackboard, that they may compare, and see if they have done it right. When the time form is ready, dictate what notes they shall write, thus: — “First measure, TRAA d, TAA m; second, measure TRAA-AA s —” etc. Compare with blackboard copy, and sing. Do the same with a secondary form.

NOTES ON THE SECOND STEP.

INTRODUCING THE TONES RAY AND TE, MAKING WITH SOH THE CHORD OF SOH.—

ROUND-SINGING — FOUR AND SIX PULSE MEASURE — THIRDS — TWO-PART
HARMONY.

DEVELOPMENT OF THE SOH CHORD.—By this time, the children should be familiar with the structure of the *Doh* chord. Lead them to see that as *doh* calls out its allies, *soh* and *me*, *soh* in turn calls out two new tones, making another group—the chord of *Soh*.

It may be done in this way: Teacher takes a low sound for *doh*, and sings—

| d :— | s :m $\hat{\parallel}$ s :— | rⁱ :t ||

giving the two new tones to *aa*. Then sing the *Doh* chord in another way, and imitate it with the *Soh* chord, *e. g.*—

| d :— | m :s $\hat{\parallel}$ s :— | t :rⁱ ||

After doing this in different ways, give the names of the new tones (*te* and *ray*), and put them in their position on the blackboard, *ray* midway between *doh* and *me* and *te* close under the *doh*. Now hang up the Second Step Modulator, and point upon it. A few simple chord exercises written on the blackboard will prepare the class to sol-fa and laa Examples 67 to 71.

The teacher should now sing any form of melody in the *Doh* chord, and the pupils imitate in the *Soh* chord, *e. g.*—

Teacher.	Pupils.
(| d :m | s :m | s :— | — :— ||	(| s :t | r ⁱ :t | r ⁱ :— | — :— || etc.

THE CHARACTER OF RAY AND TE.—So far the new tones have only been considered in their chordal relations; but the children should now study their individual characters.

Let the teacher sing a phrase of melody ending on *ray*, and the pupils will notice that the music seems unfinished,—waiting for something to follow.

Sing again, ending on *te*, which they will find still more expectant than the *ray*. It will soon be discovered that *te* leans strongly to the *doh* above. Show the appropriateness of the hand-sign (see page 13).

Ray will be found to have a double leaning tendency, turning gently upward to *me*, or firmly downward to *doh*.

As an illustration of *ray*, the teacher may sing some such tune as this:—

KEY F.

(| m : s | r :-.m | f : r | m :— | m : s | r :-.m | f : r | d :—)
 (| r : m | d :-.r | t, : l, | s, :— | m : s | r :-.m | f : r | d :— ||

while the children listen, and tell how many times *ray* was heard, how many times it resolved upward on *me*, and how many times downward on *doh*.

Show by Modulator Voluntaries and blackboard exercises how *ray* affords a smooth progression between *me* and *doh* — then let the class sing Examples 72 to 75.

Do the same with *te*, and sing Examples 76 to 78.

The children should notice that the dependent tones *te* and *ray* do not always resolve directly upon the *doh* and *me*. Often they play around the resting tone, and the effect of this indirect resolution is sometimes very elegant. For a simple illustration, see Example 79. Other instances can be pointed out as they occur.

ROUNDS. — A round is a melody so arranged that it may be sung by two or more parties beginning one after another. When the first set of singers reach the note marked by an asterisk (*) the second set strike in at the beginning of the round, to be followed in turn by the others, if there are more than two parts. The melody is sung over and over, until at a given signal the first set of singers stop, and the succeeding parties stop in turn as they come to the end.

Round singing is a severe test of independence in both time and tune, and in most cases it had better not be attempted with very young children. In some cases, however, simple rounds, such as Exercise 22, might be done. The class should sing one part softly while the teacher sings the second part. If this is successful, they may be divided into two parts, and the second begin when the first reaches the asterisk. Example 46 may then be tried, the teacher taking a third part; but afterwards the class may be divided into three parts.

They may also try Example 82 as a round.

Round singing will be found very interesting when the children are able to hold their parts steadily; but they must listen to one another, and never be allowed to shout in their excitement.

FOUR-PULSE MEASURE. — Two-pulse measure is apt to become monotonous, especially if the pulses are for the most part undivided; and, in quick movement, the heavy pulses coming so frequently produce a labored effect. But let the alternate strong pulses be softened to a medium force, and the movement will flow more easily and have greater variety.

Let the children listen to four two-pulse measures, and then to two four-pulse measures. When they can readily distinguish between the strong and the medium accent, show on the blackboard how the latter is indicated, thus: —

(: | : ||
STRONG weak medium weak.

The name of the medium accent does not take the *r* like the strong; but if there is any difficulty in getting the children to give it medium instead of weak, the letter *l* may at first be used, as on page 20. Be careful, however, not to make the names needlessly complex. They are but means to an end.

AA-TAI. — The half-pulse continuation will need some care. The common fault is that it is not steadily held through the half-pulse. Introduce it as an ear exercise, getting the children to recognize it whenever they hear it. Show the written sign (: - .1), and the hand-sign (see page 14). Sing Examples 90 to 93.

SILENT HALF-PULSES. — These will not be difficult, if the time-names run on consecutively in the mind, whether they are being spoken or not. Let the class sing: —

(1 .1 :1 .1 | 1 .1 :1 .1 | 1 .1 :1 .1 | 1 :1 ||
traa-tai taa-tai, etc.

then —

(1 . :1 . | 1 . :1 . | 1 . :1 . | 1 :1 ||
traa-tai taa-tai, etc.

and —

(.1 : .1 | .1 : .1 | .1 : .1 | 1 :1 ||
traa-tai taa-tai etc.

The silent names had better be distinctly whispered at first, until the habit of thinking them is established.

In taatai-ing, Examples 94 and 95, the teacher should beat one or two whole measures, then go on whispering the time-names, the class neatly taking up the **TAI** of the second pulse.

PRONUNCIATION. — Great care must be taken to get a distinct enunciation of the words. The musical tones should clothe the words with beauty, and not obscure them. In the utterance of words, we have to deal with *vowels* and *consonants*.

VOWELS. — The vowels are continuous tones, modified, but not obstructed by the mouth cavities. They should be commenced definitely and held steadily through the allotted time. They may be classed as simple and compound. *Simple vowels* are those which undergo no change from beginning to end.

OO. — This vowel has the longest vocal passage in the mouth, extending from the raised back of the tongue to the rounded lips. Let the class listen and imitate, giving it softly, and well forward on the lips. Then select a number of words containing this vowel for practice, such as *pool*, *soon*, *coon*, etc.

E. — Long *e* has the shortest vocal passage, being formed between the front of the tongue and the teeth. To give the vowel properly, the lips must be drawn back on to the teeth, and the lower jaw have an easy backward action. If, as is commonly the case, the sound is too far back in the mouth (giving a sound like the consonant *y*), let it be preceded by an emphatic *n*, thus: *ne*, *ne*. The *e* should always have a clear, light effect. Practise such words as *neat*, *peep*, *seen*, *feel*, etc.

A. — Between *oo* and *e* comes the great central vowel *ä*. In giving the pattern, let the mouth be freely opened, with the corners slightly drawn back, as in a smile. The tone must not strike against the back of the palate. Bring it well forward, so as to fill the front of the mouth. Practise with words like *dark*, *star*, *bark*, *afar*, etc.

The vowels, *oo*, *a*, and *e*, spoken in quick succession, and in different arrangements, furnishes a good exercise for mobility of the lips.

The teacher will practise with other simple vowels as occasion calls for it.

Compound vowels are those which terminate with a glide toward another vowel. The chief of these are *ī*, *ou*, *ā*, and *ō*. The vowel *ī* begins with *ä* and ends with a glide toward *ē* (*ä-ē = ī*, as in *find*). *Ou* begins with the same vowel, but glides toward *ō* (*ä-ō = ou*, as in *found*); *ā* finishes with the *ē* glide, and *ō* with the opposite *oo* glide.

In singing these compound vowels, there is a tendency to begin the glide too soon. Hold on to the initial sound as long as possible, and glide off easily just at the finish.

Practise on a monotone as follows: —

d	:d	| d	:d	| d	:d	| d	:d	||
ā	a	a	a	etc.				
ō	o	o	o					
ī	i	i	i					
ou	ou	ou	ou					

Then do the same with two-pulse tones, and afterwards with four-pulse tones. Be careful to hold the tongue and lips steady during the initial sound, without allowing a gradual approach to the glide.

The vowels may then be taken to various forms of melody, and grouped together in different ways, which will readily suggest themselves to the teacher.

NOTE. — Aim to get all the vowels soft and full, and to bring them well forward on to the lips.

CONSONANTS. — These are the boundaries of the syllables, or points of separation between the vowels. They are caused by the sudden, gradual, or imperfect obstruction of the vocal passages.

Let the children find out and practise the consonants formed by the lips (*p, b, m, w*); by the lower lip and upper teeth (*f, v*); by the tongue and teeth (*th, dh*); by the tip of the tongue (*t, d, n, l, r*); by the front of the tongue (*s, z, ts, dz*); by the centre of the tongue (*sh, zh, tsh-ch, dzh-j, y*), and by the back of the tongue (*k, g*, and the final *ng*).

INDISTINCT ARTICULATION. — Young children necessarily articulate indistinctly, and even with older children it is a very common fault. To remedy this indistinctness, the children should be led to *feel* the consonant positions, and practise articulating them in an explosive manner.

Take, for instance, Example 102, which should be read word by word by teacher and class alternately, the consonants to be made as emphatic as possible. Then it may be read phrase by phrase, still with sharply uttered consonants, and afterwards sung in a staccato manner, to give distinctness to every consonant. The same thing may be done with Examples 104 and 105.

The time-names will be found very serviceable for articulation exercises. The vowels and consonants will furnish plenty of vocal exercise for the children at this stage. In the succeeding steps other exercises for voice training will be provided.

SIX-PULSE MEASURE. — Just as the two-pulse movement branches out into the four-pulse measure, so the three-pulse gives us a six-pulse measure, having the accents STRONG, *weak, weak* medium, *weak, weak*. In this kind of measure the pulses generally move fast, and then they are felt to group themselves into two sets of three pulses. As the separate pulses lose their individuality we are conscious of two swings of movement in each measure, reminding us somewhat of the two-pulse movement, and this grows more marked as the rate of movement is increased.

In beating time, therefore, we only give two beats to the measure, and the three-pulse swing is called "taa-tai-tee."

When the ear has been well impressed with the new movement, and the form of the

six-pulse measure shown on the blackboard, the class may "taa-tai" and laa the rhythmic studies on page 26 to the different rates of movement marked.

NOTE. — Let the measures flow smoothly, and not with a jolting effect on the separate pulses.

TWO-PART HARMONY.

Example 113 and those which follow are written to be sung with two different sets of voices. Two parts going at the same time may cause some little confusion at first; but the children will soon get used to it, especially if they have been well drilled in round-singing. To prepare them for singing in harmony, they may be shown that tones a third apart, as *doh* and *me*, or *te* and *ray*, always sound pleasantly together, which is true also of inverted thirds or sixths — *e. g.*, *me* and *doh*¹, or *ray* and *te*.

Write on the blackboard such simple phrases as this: —

$$\left(\begin{array}{c} m : r \\ d : t \end{array} \middle| \begin{array}{c} m : - \\ d : - \end{array} \right\| \quad \text{or} \quad \left(\begin{array}{c} d' : t \\ m : r \end{array} \middle| \begin{array}{c} d' : - \\ m : - \end{array} \right\|$$

Let the class be divided into two parts, and sing, changing parts occasionally.

CLASSIFICATION OF VOICES. — To gain independence, all the children in turn should be made sometimes to sing a second part. But some voices are naturally low, and these should be selected to sit together and sing the second part in the songs.

When these lower voices have been picked out for their proper work, the lighter voices will easily sing exercises that range higher in pitch. See, however, that the high tones are soft and easy.

If the second voices falter, let them sing their part alone, and then with the first voices singing very gently. As they gain confidence the volume of tone in the two parts may be equalized.

But in many cases singing two parts had better be deferred until the next step, or the teacher may sing the second part to the later songs of this step.

NOTES ON THE THIRD STEP.

TO INTRODUCE THE TONES FAH AND LAH, MAKING WITH DOH THE CHORD OF FAH.—

THE MUSICAL SCALE—MENTAL EFFECT OF TONES—MODULATOR VOLUNTARIES—
EXERCISES IN TWO AND THREE PART HARMONY—STUDIES IN RHYTHM.

DEVELOPMENT OF THE FAH CHORD.—It is necessary first to find the foundation tone of this chord, which has not been heard in either of the preceding chords. Observe that this tone (*fah*) lies a fifth below *doh*,—hence it is called the sub-dominant,—and this downward leap of a fifth produces a feeling of strength similar to that of the upward leap from *doh* to *soh*.

A good way to introduce *fah* is to ask the children to listen for a new tone while you sing to numbers, *e.g.* :—

C. F. G.

(d m s d' t d' f * || d m s m r f m || d t d f m r d || etc.

1 2 3 4 5 6 7

When they can at once distinguish the new tone among others, they may listen to a short phrase, to establish the key in their minds, and then sing *fah*, themselves, *e.g.* :—

Teacher. Pupils.

(d m s m r d f ||

Change the key for each new exercise.

When the tone *fah* is firmly fixed in the mind, it will be an easy matter to develop the new chord, since in its structure it is just like the two chords already learned. Give the name of its third — *lah* — and of its fifth — *doh* — which is common to the chords of *Doh* and *Fah*.

CHORDAL IMITATION.—Give a melodic figure in the *Doh* chord, and let the class imitate it in the *Fah* and *Soh* chords *e.g.* :—

C. Teacher. Class.
 (d :m | s :— | f :l | d' :— | s :t | r' :— ||

C. Teacher. Class.
 (d : m : d | s : — : — | f : l : f | d' : — : — | s : t : s | r' : — : — || etc.

Then take Book II and sing exercises 1 to 7.

CHARACTER OF FAH AND LAH.—The sombre effect of *fah* will be felt from its first introduction. It is a strong tone; but a few illustrations like this,—

(| d :m | s :m | r :f | m̂ :— ||

will show that it is not self-dependent,—it leans heavily toward *me*. Give the handsign (page 13), and show its position in the scale close above *me*. As the handsign suggests, *fah* is the opposite of *te*.

If we hold the tone *lah*, it is felt to be weaker than *fah*, but of the same general character. When something of its sad drooping effect has been felt, show the handsign (page 13), and show its position about half way between *soh* and *te*.

THE MUSICAL SCALE.—The tones of the three great (“major”) chords are now complete, and when fitted together, make a smooth succession of sounds, which is called the *scale*. As will be seen from the foregoing steps, the scale is not the starting point of musical training; but now it will take its place in the mind as a convenient basis for the structure of melody.

MENTAL EFFECT OF THE TONES.—All the tones of the scale having been introduced, they should now be compared one with another, to find out their points of agreement and difference.

THE STRONG OR PILLAR TONES.—Notice that the tones *doh*, *me*, and *soh* stand out in an independent manner, and they are the only tones upon which we can rest at the end of a tune. Hence, we sometimes call them the resting tones. Of these, *doh* is firm and solid, a tone of vital strength; *soh* is bold and ringing, a tone to excite intellectual activity; while *me* is calm, suggestive of spiritual rest. These characteristics may be best exemplified by singing a few examples like the following:—

EFFECT OF DOH.

KEY C.

“THE BRAVE OLD OAK.” E. J. Loder.

(:s | ^{*}d̂ :d̂ .,d̂ | d̂ :t .,d̂ | r̂ .d̂ :t .l | s)
 A | song for the oak, the brave old oak,

(:m .,f | ŝ .,l̂ :ŝ .,f̂ | m̂ :r̂ | d̂^{*} :— | ||
 That hath ruled in the green - wood long.

KEY D.

“LO! HERE THE SABRE.” Offenbach.

(| s :m .,ŝ | d̂[>] :ŝ .,d̂ | d̂[>] :l̂ .,d̂ | d̂[>] :ŝ ||
 Lo! here the sa - bre, the sa - bre, the sa - bre.

Other good examples of the vital strength of *doh* may be found in “*The Star-spangled Banner*.” and “*The Watch by the Rhine*.”

EFFECT OF SOH.

KEY G.

"EXCELSIOR." *Birch.*

(:s₁ | d : - .t₁ | d .s :m .d | s^{*} : - | - ||
 And | like a sil - ver clar - ion | rung. ||

KEY B-flat.

"MEN OF HARLECH." *Welsh air.*

(> s : - .,f | m : - .,f | > s : - .,f | m : - .,f | > s : - .,f | m .,r : m .,f | > s : s ||
 March, my men, thro' glade and glen, Un - furl the sa - cred | standard. ||

The ringing joyous effect of *soh* is also beautifully shown in Handel's "O thou that tellest" (*Messiah*), and in Mozart's "Gloria" in the Twelfth Mass.

EFFECT OF ME.

KEY C.

From Mozart's TWELFTH MASS.

(m : m | m : m | s : - .f | m : | f : m | f : l.f | m : - | r :)
 Do - na | no - bis | pa - - | cem, | Do - na | no - bis | pa - - | cem,)

(m : m | m : m | s : - .f | m : | f : m | f : l.f | m : r | d : ||
 Do - na | no - bis | pa - - | cem, | Do - na | no - bis | pa - - | cem. ||

KEY A-flat.

"SLEEP, GENTLE LADY." *Sir H. Bishop.*

(m : - | m : r | r : - .d | d : d | m : r | d : t₁ | d : - | - ||
 Sleep, gen - tle | la - - dy, The | flow'rs are clos - | ing, ||

KEY F.

From Mendelssohn's SONGS WITHOUT WORDS.

(m : r.d | s.f : - .m | r.d : t₁.d | > m : r. | r : r.m | f : - .r | l.t₁.m.r | d : - ||

See also the use which Mendelssohn makes of this tone in the beautiful,—

KEY C.

ARIA, "O REST IN THE LORD." *Elijah.*

(: .d | m : f .r | d : - .l | s .m : f .,m | m : .l | s .m : f .,m)
 O rest in the | Lord, O rest in the | Lord, wait pa-tiently for)

(m : .m | m .d¹ : t .l | s .s : - .l | s .m : r .f)
 Him, and He shall | give thee thy heart's de -)

(f : m | .d¹ : t .l | s .s : - .l | m : - .r | d ||
 sires, and He shall | give thee thy heart's de-sires. ||

THE LEANING OR EXPECTANT TONES.—The other four tones of the scale—*ray*, *fah*, *lah* and *te*—may be grouped as leaning tones. They leave on the mind a waiting impression of something to follow.

Two of them—*fah* and *te*—have a stronger leaning tendency than the others, giving rise to a feeling of greater emotional tension. Observe that these lie very near to those resting tones toward which they gravitate,—*te* to *doh*¹ and *fah* to *me*. But although they resemble each other in their strong leaning tendency, they tend in opposite directions, and thus excite opposite feelings in the mind. *Te*, with its upward look, well expresses eager desire, as in the following:—

EFFECT OF TE.

KEY F.

From "ANGELS EVER BRIGHT AND FAIR." Handel.

(| f :-.s | m :r.d | t₁ :-.d | d :— | s :-.l | t :d¹ | m :r.d | d :— ||
 Take, oh, | take me to your care, Take, oh, | take me to your care. ||

KEY E-flat.

From "TOO LATE."

(| s :l .t | d¹ :— .d | r .r :m .,r | d :)
 O let us in that we may find the light.
 (| ṫ :t .t | d¹ : | ṫ :t .t | d¹ : ||
 O let us in! O let us in! ||

Fah, on the other hand, often expresses awe, dread, or foreboding.

EFFECT OF FAH.

KEY E-flat.

"TOO LATE."

(| f :— | m : | f :— | m :.d | r.r :— | r.r :— | m :— | : ||
 Too late! too late! ye cannot enter now. ||

KEY D.

From "THE DIVER." Loder.

(:d | r :m.,r | d :t₁,d | r :m.,r | d :— | f^{*} :r.,m | f^{*} :r.,m | f^{*} :r.,d | t₁ ||
 And fearful such rights to the div - er must be, | Walking alone in the depths of the sea. ||

KEY B-flat.

From "THE SOLDIER'S ADIEU." Dibdin.

(.r | r :— .d | t₁ .d :r .m | f :— .f₁ | m₁ ||
 Where va - - tor's self might stand ap - pall'd. ||

The solemn grandeur of *fah* is well shown in Handel's Dead March (Saul) and also in the Hallelujah Chorus (Messiah).

In the remaining tones—*ray* and *lah*—we trace a character of more gentle dependence. But here again we observe points of contrast, for while *ray* generally gives an impression of hopefulness, *lah* has more of hopeless sadness.

The character of *ray* has already been illustrated to some extent on page 51. For other illustrations, take the following:—

EFFECT OF RAY.

KEY F.

From "ANGELS EVER BRIGHT AND FAIR."*

(| s :d | d^l :t.l | s :l | r^{*} :— | : || m :r.m.f | m :r ||
 An - gels | ev - er | bright and | fair, | Take, oh, take me! ||

KEY D.

From "VALE OF REST." Mendelssohn.

(:m ,r | r :r .m | f .s :t ,l | s :— . ^)
 Where the | wea - - ry, the | wea - ry find re- | pose,)

(| m :m | m :l | r^{*} :— .m | d :— ||
 Where the | wea - ry | find re - | pose. ||

The rousing effect of *ray* is seen in the two following:—

KEY A.

"ADESTE, FIDELES."

(.d | d :s₁ .d | r^{*} :s₁ | m .r :m .f | m :r . |
 Oh, | come, all ye | faith - ful, | Joy- ful and tri- | umph - ant. ||

KEY D.

From "ODE ON ST CECILIA'S DAY." Handel.

(:s | r^l :d^l.t :l .s | r^l :d^l.t :l .s | r^l :d^l.t :l .s | d^l :— ||
 With | shrill notes of an - ger, and | mor - tal a - larms. ||

The tone *lah* often comes like a wail of sorrow through the music, e.g.—

KEY F.

From "THE ANCHOR'S WEIGHED." Brahms.

(:s₁ | s :— :s | s :— :s | m :— : | : :s | l^l :— ||
 The | an - chor's weigh'd, fare- | well, | fare- | well! ||

Notice too the mournful despondency of *lah*₁ in this:—

KEY F.

"BY THE SAD SEA WAVES." Sir J. Benedict.

(:l₁ ,l | s :m | d : ,r | d ,t₁ :l₁ ,t₁ | d :l ,l)
 By the | sad sea waves I | lis - ten while they moan, A la -)

(	s	:	d	|	d	:	.,r	]	d	.,t ₁	:	l ₁	.,t ₁	|	d	||
	ment		o'er		graves				of						pleas - ure	gone.

Lah-one is also well adapted to express tender sympathy, e.g. :—

KEY F.

"SPEAK GENTLY."

(	:m	|	m	:	m	|	l	:	-	.m	|	s	:	f	|	l ₁ [*]	
	And		gen	-	tly		friend	-	-	ship's		ac	-	-	cents	flow.	

Lah takes a prominent place in minor music, of which more will be said hereafter.

These mental effects are only true of the tones when heard in relation to their key-tone, sung slowly, and not modified by the surroundings of harmony. But although we may regard these as the essential characteristics of the tones, giving to them a sort of personality, it must be understood that they are subject to many changes of mood, on account of pitch, speed, grouping, etc.

This study of the mental effect of the tones is very interesting, besides being valuable in teaching pupils to sing well; but no subject requires more delicacy and tact on the part of the teacher. Remember that all are not equally sensitive to the tone characters, that with each pupil it is a matter of gradual development, and that the teacher should not attempt to explain it, but rather suggest it by well chosen examples and questions. (See page 43.)

THE MODULATOR.

This is a picture showing the relative position of the scale tones. It serves as a musical map. By its means, the pupils get a true idea of the locality of each tone. But to secure the best results, it must be used frequently, and intelligently.

THE MENTAL MODULATOR.—In the First Step (page 44) the pupils got an image of the Modulator, as far as the position of the three pillar tones (*doh*, *me*, and *soh*) was concerned. In the second step, *te* and *ray* were added, and now that the other tones have been brought in, they should have a distinct image of the complete scale. For this purpose, call their attention to the places of the "little steps." These may be fixed in the memory by getting all to recite in unison the order of intervals, thus:— "*Step, step, little step, step, step, step, little step.*"

To make sure that they have a correct image of the scale, let them all write it from memory, allowing an inch for each step, and rather more than half an inch for the little steps. This relative measurement, although not strictly correct, is near enough for the present purpose. The exact intervals of the scale will be considered in the notes to the Fourth Step.

Another way of impressing upon the mind the place of the notes is to substitute dots for the tone names, and point on the blackboard while the class sing from the imaginary modulator (See page 44).

MODULATOR VOLUNTARIES.—Having got a true conception of the modulator, the next thing is to use it to the best advantage. Here if anywhere, tact and originality on the part of the teacher are needed. But let none be discouraged, for every teacher can do good work with the modulator, by giving a little careful attention to the matter. We subjoin a few hints to those who do not feel themselves specially gifted in this direction.

1. *Prepare your voluntaries.* Do not trust to the spur of the moment, but plan beforehand what you are going to do.

2. *Let each voluntary be prepared for a special purpose.* There is not much good to be got in aimless wandering about among the notes. Try on each occasion to illustrate some one point, and exclude all that is irrelevant to it.

3. *Make the voluntaries as tuneful as possible.* This will not be difficult if the tones are grouped into sections. Pause at regular intervals, thus giving rise to cadences. *e.g.* :—

VOLUNTARY TO REVIEW TE AND RAY.

(d :m | s :m | d :m | r :— | s :m | r :d | r :s | m :—)
 (m :s | s :d' | r' :d' | t :— | d' :m | r :s | t, :r | d :— ||

TO INTRODUCE FAH.

(d :m | s :m | r :f | m :— | s :m | f :r | m :d | s :—)
 (r :m | f :r | s :f | m :— | t :d' | r' :f | m :r | d :— ||

TO INTRODUCE LAH.

(d | m :s | f :m | r :l | \hat{s} :d' | t :l | s :l | f :m | \hat{r})
 (s | l :t | d' :m | r :d | \hat{l} :t | r' :d' | l :f | m :r | \hat{d} ||

TO INTRODUCE LAH₁.

(d :r | m :d | l₁ :d | s₁ :— | r :d | t₁ :l₁ | s₁ :m | r :—)
 (m :f | s :m | r :d | l₁ :— | s₁ :l₁ | t₁ :d | r :m | d :— ||

4. *Avoid mannerisms.*—There will be a constant tendency to fall into certain habits of progression. Whenever you find the class evidently expecting any particular succession of tones, or form of cadence, break through the habit at once.

A pleasant variety may sometimes be obtained by calling up some members of the class to point a voluntary.

5. *Weave in familiar melodies.* The modulator drill grows more interesting when the children can trace a design running through it. As a sort of recreation it is a good plan occasionally to introduce melodies, or fragments of melody, belonging to that step. *e.g.* :—

RECREATION VOLUNTARIES.

FIRST STEP.

KEY F.

DUTY'S CALL.

(d : s₁ | d.m : s.m | s : s | d :— | d.d : s₁.s₁ | d.d : s₁.s₁ | m : m | d :—)

(m.m : d.d | m.m : d.d | s : s | m :— | s : m | s : m | d.d : s₁.s₁ | d : m)

LITTLE RIVER.

(s : s₁ | m : d | s₁ : m | s₁ : m | d.d : d.d | m : d | m : s | m : s)

(m.m : m.m | s : m | d : s₁ | m : d | s₁.s₁ : s₁.s₁ | d :— ||

SECOND STEP.

KEY G.

MORNING AND

(d : s | m : d | s₁ : r | t₁ : s₁ | d.r : m.r | d : t₁ | d : s₁ | d :— .d)

EVENING.

(d : d | m : r | r : d | r :— .r | r : r | d : r | m :— | m :— .m)

THE SNOW BIRDS.

(m : m | s : m | m : r | d :— .m | s : m || m.m : s.m | m.r : r.d | r.r : d.r)

(m.s : s.m | m.m : s.s | d.m : r.r | d.m : r.s | t₁.r : d. | s₁ | s₁ : d | m : d | t₁ : s₁)

THE LITTLE MOUSE.

(d : s₁ | s₁ : d | d : d | t₁ : r | r : r | m : m | d : m)

WINTER JEWELS.

(r : t₁ | s₁ : s₁ || s₁.d : d.d | m'.d : s₁.d | r.d : r.s | m :— s₁)

THE LITTLE MOUSE.

(s₁.d : d.d | m.d : s₁.s₁ || m : d | s : m | m :— | r :— | d :— :— ||

THIRD STEP.

KEY E-flat.

(d :m :s | f :l :d' | s :t :r' | d' :— :m | r :m :f | l :s :m)

WORK WITH A WLL.

(s :f :r | d :— :— | m :m :m | m :l :s | s :f :f | f :— :—)

(r :r :r | r :s :f | f :m :m | m :— :— | s :s :s | s :d' :t)

(t :l :l | l :— :— | s :l :s | d' :d' :m | s :f :r | d :r.m:f.s)

ANGRY WORDS.

(l :d' :s.l | s :m :f.s | f :r :m.f | m :d :s.m | r.t:d.r:m.f | s :m :f.s)

NATIONAL HYMN.

(l :d' :t.l | s :d :m.r || d :d :r | t, :-.d:r | m :m :f | m :-.r:d)

(r :d :t, | d :-.r:m.f | s :s :s | s :-.f:m | f :f :f | f :-.m:r)

(m :f .m :r .d | m :-.f :s | l .s,f:m :r | d :— :— ||

TUNING EXERCISES. A few of the children will be found to have a natural gift for singing a lower part in harmony with the melody ; but in most cases the faculty has to be acquired with more or less effort. The best preparation for singing in parts is through drill in round singing. (See page 51.)

Divide the class into two parts, and give simple two-part exercises with the hand-signs, one division singing to the right hand, and the other to the left.

Next do the same thing with the modulator, using two pointers. The teacher will feel awkward at first in directing the two things at once, but practice will soon give freedom.

The simplest form of part singing is for one part to hold steadily to the *doh*, while the other part sings a melody consisting of tones in harmony with it. Sing exercise 16, Book° II.

THIRDS.—Take a simple melody accompanied by another melody a third below it,—exercise 17. Watch carefully that those who sing the second part are not led away by the melody above. It will often be necessary to soften down the upper part, while the second voices sing with energy ; but as soon as the necessary independence is gained, the first melody should take the lead, sympathetically accompanied by the second.

SIXTHS.—The thirds inverted become sixths, and produce the same impression of sweetness, with more breadth and fulness of harmony. Compare exercises 17 and 18.

CONTRARY MOTION OF PARTS.—The sweetness of the thirds and sixths would soon cloy the ear, if unrelieved by elements of strength and vigor. A strong and pleasing variety is secured by having one part moving in opposition to another. The commonest form of opposition is that of *fah* against *te*. thus :—

$$\begin{array}{ccccc} m & f & m & \text{or} & d' & t & d' \\ d & t_1 & d & & m & f & m \end{array}$$

Notice that $\frac{f}{t_1}$ in itself is not very satisfactory, and $\frac{t}{f}$ is positively disagreeable ; but the contrary movement in each case produces a pleasant effect. Analyze and sing exercises 20 and 22.

INDEPENDENT MOTION OF PARTS.—Sometimes one part moves independently of the other, both as regards time and tune. This is excellent discipline, and cultivates steadiness and self-reliance. Let one part hold steadily on to one tone, while the other part moves up or down the scale, thus :—

$$\left(\begin{array}{cccc|cccc|cccc} d' & & :— & |— & :— & |— & :— & |— & :— & \\ d & .r & :m & .f & |s & .l & :s & .f & |m & .f & :m & .r & |d & :— \end{array} \right)$$

$$\left(\begin{array}{cccc|cccc|cccc} d' & .t & :l & .s & |f & .m & :f & .s & |l & .s & :l & .t & |d' & :— \\ d & & :— & & |— & & :— & & |— & & :— & & |— & :— \end{array} \right) \parallel$$

When one part of the music moves up or down, while the other holds straight on, it is called *oblique motion*. Notice two cases of oblique movement in exercise 21.

DISSONANCE.—When tones approach within one degree of each other, they produce a harsh discordant effect, especially if they come within a little step. But discords are often used for the sake of variety, and to correct the insipid effect of too much concord. These dissonances should be struck firmly, and resolved smoothly into the harmony which follows.

The dissonance most often used is that of *fah* against *soh*. The strongest effect is produced when the two tones lie close together — “primary dissonance” — as $\begin{array}{ccc} s & s & s \\ m & f & m \end{array}$

A less discordant effect is produced if the tones lie a seventh apart — “secondary dissonance” — as $\begin{array}{ccc} m & f & m \\ s_1 & s_1 & s_1 \end{array}$. Find both degrees of dissonance in exercises 21 and 68. Show

that in every case the dissonant *fah* has to resolve downward on *me*, and that it is generally also prepared beforehand to move smoothly into the stroke of discord.

Next to *fah* against *soh*, the dissonance most frequently met with is that of *doh* against *ray*. See it in exercise 69, first as a secondary, then as a primary dissonance. Observe that it comes on the strong pulse, that the dissonating tone (*doh*) is prepared horizontally from the previous chord, and that it resolves downward on *te*. These two discords should be practised until they are struck with a sharp clear report, followed by the sweet harmony of the followed chord.

SEQUENCE OF DISSONANCE.—In exercise 70, each tone of the scale in turn enters with a dissonant stroke. Some of them are very harsh, but they form a useful exercise in part singing. Let them first be sung vigorously; but afterward more gently, still striking each discord with clearness and precision.

CANON FORM.—Exercises 65 to 67 consist of a leading melody, or *subject*, followed one measure later by a *counter-subject* which is at the interval of a fifth from the subject. The parts are so arranged as to be in harmony; but we are chiefly interested in observing how the second melody follows the movement of the first. Let each part be well sustained.

THREE-PART TUNING EXERCISES.—Divide the class into three parts, selecting the voices of medium range for the second part, and the lowest voices for the third.

CHORD BUILDING.—Let each group sing softly, and listen to the blending of their own part with the other parts in the following exercises:—

KEYS C to G.

(	:	:	s :—	s :—	s :—	— :—	— :—	s :—	||
:	:	m :—	— :—	m :—	:	m :—	— :—	m :—	||
d :—	— :—	— :—	d :—	:	:	d :—	d :—	d :—	||

KEYS C down to A.

(	d' :—	d' :d'	t :—	:	:	r' :—	r' :r'	m' :—	||
m :—	m :m	s :—	:	t :—	— :—	t :t	d' :—	d' :—	||
d :—	d :d	s :—	s :	— :—	— :—	s :s	d :—	d :—	||

KEY D.

(	d' :t	d' :—	:	:	d' :—	d' :—	t :—	d' :—	||
m :r	m :—	:	l :—	— :—	l :—	s :f	m :—	m :—	||
d :s ₁	d :—	f :—	— :—	— :—	f ₁ :—	s ₁ :—	d :—	d :—	||

Now sing exercises 71 to 73. In the first we have a *Doh* cadence or close. In exercise 72 call attention to the waiting *Soh* cadence in measure 3, answered by the *Doh* cadence at the end. In exercise 73 we have the solemn *Fah* cadence answered by the restful *Doh*.

STUDIES IN RHYTHM.

DIVIDED PULSES.—In teaching the pulse divisions, the teacher is recommended to use the finger-signs (see page 14).

Let the names TAA-TAI and tă-fă-tě-fě be repeated at first slowly, and then more quickly, until they go “trippingly on the tongue.” Also let the ear and tongue be well acquainted with them before the written signs are introduced.

ACCENTS WITHIN THE PULSE.—It is interesting to notice that TAA-TAI has the same order of accent as a two-pulse measure, while tă-fă-tě-fě is like a four pulse measure in miniature.

TAA-te-fe AND TAA-e-fe.—The time divisions become more complicated when we have a combination of halves and quarters within the pulses; but remember that the real difficulty is with the ear, and not with the names or signs. Show the finger signs of the following, and sing it alternately with the class, until it is taa-taid and laad distinctly and easily:—

(| 1 .1 :1 .1 | 1 .1 ,1 :1 .1 ,1 ||
TAA - TAI TAA - TAI TAA - tă - fě TAA - te - fe ||

When TAA-te-fe is well understood by the pupils, it may be taken as a stepping-stone towards TAA-e-fe. Show the finger-sign of the new division, and sing, followed by the class:—

(| 1 .1 ,1 :1 .1 ,1 | 1 .,1 :1 .,1 ||

When the sign has been shown on the blackboard, sing exercise 36. First taa-tai and la it, then sing it to the different tune-forms.

Exercises 37 and 39 show the contrast in rhythmic effect between TAA-e-fe and TAA-TAI, and they should be reviewed whenever the pupils give TAA-e-fe in a lazy or indefinite way. Observe that these exercises are to be sung slowly and quickly. The effect will be very different with the two rates of movement. TAA-e-fe in quick passages expresses great energy and abruptness. In slow music on the other hand it has a gentle lingering effect. See this in exercise 38.

TAA-TAI-TEE.—When a pulse is divided into thirds, it reminds us strongly of a three-pulse measure. Both the smooth movement and the name are already familiar to the pupils in the six-pulse measure. See page 54. But it is more difficult to divide an occasional pulse into thirds, because it is so unlike halves and quarters. Guard against the common fault of singing the energetic TAA-te-fe or ta-fa-TAI for the smooth taa-tai-tee.

SIX-PULSE MEASURE WITH DIVIDED PULSES.—In six-pulse measure the pulses move so rapidly that, as a rule, they are not divided. But very light and pretty rhythmic effects are sometimes secured in this way. The exercises on page 18 are self-explanatory and will prepare the class to sing the songs on pages 20 and 21. One word of caution: Take care that in the rapid articulation of these tones, the easy two-pulse swing of the measure is not impaired.

TWO-PART RHYTHMS.—These furnish good practice for connected movement between the parts, since the singers must be on the alert to catch up their tones. Take care that exercise 61 is sung with smooth continuity, as if the whole were done by one set of voices.

In exercise 62 before one part has finished, the other strikes in. This rude abruptness will probably give the singers some trouble at first, but afterwards it is rather enjoyable. Notice in the tune-forms how the second part begins by contradicting, and finishes by echoing the first part.

In exercise 63, each part had better be sung separately at first. (Compare page 52.) After the parts are well fitted together in the time-form, the tune-form will be likely to give some trouble. At first take it very slowly, and gradually quicker. When done perfectly, it will have the effect of a melodic sequence ending in harmony, thus:—

(| s .m :f .r | m .d :r .t, | d .l, :t, .s, { { l, .t, :d
f, .f, :m, ||

NOTES ON THE FOURTH STEP.

INTRODUCING "TRANSITION," OR PASSING FROM ONE KEY TO ANOTHER — IMPERFECT AND PERFECT REPRESENTATION — FINDING THE KEY TONE — SYNCOPATION — RELATED RHYTHMS — VOICE TRAINING.

We have already studied the structure of the Scale, see p. 57. It is important for the student to get a distinct mental image of it, and especially to observe where the little steps occur from *fah* to *me*, and *te* to *doh*¹. We know how necessary it is that the key should be grasped firmly by the mind. Notice that the tones *te* and *fah* give unmistakable emphasis to the key tone and its third. They may be considered as the *warders* of the key.

TRANSITION.— But sometimes in the course of a tune, there occurs a temporary change of government. A new key tone is set up, and the old *doh* has to take a subordinate office. The other tones instantly adapt themselves to the new governing tone, and, as will be shown directly, change their mental effect.

TRANSITION TO THE FIRST SHARP, OR "DOMINANT" KEY.—The commonest case of transition is that in which *soh* becomes *doh*. (See *Modulator*.) Before this change of character in the tone can take place, the old *fah* must be removed, and a new tone — *fe* — must be heard. The upward clinging nature of this tone at once reminds us of *te*, and gives to what was *soh* the restfulness of *doh*.

Observe that, with the exception of *fah*, every one of the old tones is heard in the new key. But the mental effect of each has changed. The old *doh* has now become the dependent *fah*; uncertain *ray* becomes the bold *soh*; calm *me* takes on the plaintive character of *lah*; bold and ringing *soh* becomes the firm and restful *doh*; *lah* brightens into the hopeful *ray*, and *te* is transformed into the calm satisfied *me*. *Fah* alone has no equivalent; but, by a sharp reaction, we get a tone of opposite tendency, — *te*.

These changes which the tones undergo in transition should be repeated by the class first from the modulator, and then from memory, until they are quite familiar. Let the pupils also write a modulator with the two columns from memory.

d ¹	f
t	m
l	r
s	d
<i>fe</i>	t ₁
f	
m	l ₁
r	s ₁
d	f ₁

MENTAL EFFECT OF TRANSITION.—When the music moves into the first sharp key, it produces an effect of brightness and pleasant excitement. This is due largely to the introduction of a new *te* in place of the old *fah*, and to the change of character in the other tones which we noticed in the preceding paragraph. But there is another factor, not quite so tangible, perhaps, and yet it is this which gives to most transitions their peculiar flavor. We refer to the blending of the old mental effects with the new. Thus, we feel the firm self-reliance of the new *doh*, but we cannot forget all at once its former bold, ringing character. The new *me* retains for a time much of the excitement of the old *te*, and the new *fah* often puzzles the novice, because it is so bright and self-reliant. These compound effects begin to lose their force from the time when the ear becomes accustomed to the new key, and are scarcely to be distinguished after six or eight pulses; but by that time, the composer's purpose is generally attained, and he returns to the old key.

TO TEACH THE NEW TONE *fe*.—As the most noticeable thing in transition is the introduction of the new tone, it is well to let the class listen for this as an ear exercise. Tell them you are presently going to sing a tone which they have not had in the scale. When they hear the strange tone, they may raise their hands. Sing slowly something like this:—

(\dot{d} \dot{m} \dot{s} \dot{f} \dot{m} \dot{r} \dot{d} || \dot{d} \dot{r} \dot{m} \dot{l} \dot{s} \dot{f} \dot{m} || \dot{d} \dot{r} \dot{m} \dot{l} \dot{s} $\overset{*}{fe}$ \dot{s} ||)

When they have detected the new tone, repeat the phrase, and ask on what number it falls. What other tone does it sound like? "*Te*." Give the name, and show its position in the scale.

Now let the class sing while you point and introduce *fe* in various ways, thus:—

(\dot{d} \dot{m} \dot{s} fe \dot{s} \dot{f} \dot{m} fe \dot{s} \dot{l} fe \dot{s} \dot{l} \dot{f} \dot{m} —)

(\dot{r} fe \dot{s} \dot{t} \dot{d}' \dot{s} fe \dot{l} \dot{s} fe \dot{r} \dot{s} \dot{f} \dot{r} \dot{d} — ||)

Then write on the blackboard melodic exercises containing *fe*; e.g.—

KEY F.

(\dot{d} : \dot{m} | \dot{s} : \dot{m} | \dot{d} : \dot{r} | \dot{m} :— | \dot{f} : \dot{m} | \dot{l} : \dot{s} | \dot{s} : fe | \dot{s} :—)

(\dot{s} : \dot{l} | \dot{f} : \dot{r} | \dot{s} : \dot{f} | \dot{m} :— | \dot{f} : \dot{m} | \dot{r} : \dot{d} | \dot{d} : \dot{t} | \dot{d} :— ||)

KEY D.

(\dot{d} | \dot{m} : \dot{f} | \dot{s} : \dot{s} | \dot{l} : \dot{t} | \dot{d}' : \dot{s} | \dot{d}' : \dot{t} | \dot{l} : \dot{s} | fe : \dot{l} : \dot{s})

(\dot{m} | \dot{l} : \dot{s} | \dot{f} : \dot{r} | \dot{m} : fe | \dot{s} : \dot{d} | \dot{f} : \dot{m} | \dot{r} : \dot{d} | \dot{t} : \dot{r} : \dot{d} ||)

Now sing Exs. 7 to 13 in Book III.

TRANSITION TO THE FIRST FLAT, OR "SUBDOMINANT" KEY. — The next common transition is that in which *fah* becomes *doh*. This time it is *te* of the old key, which is removed, and a new tone, *tá*, leaning heavily toward *lah*, at once impresses us as a *fah* going to *me*. See this in the accompanying modulator, and observe the changes of character produced in the other tones. Here it will be seen that the general effect of the flat transition is sombre or awe-inspiring, owing principally to the new *doh* being tinged with the effect of the old *fah*, and to the introduction of a new *fah* in contrast to the old *te*. The transition to the flat key is generally of short duration, — often confined to two chords, — and is intended to produce a passing effect of rich solemnity, which being done, the music returns abruptly to the principal key, thus : —

s	d'
f	ta
m	l
r	s
d	f
t,	m
l,	r
s,	d

KEY F.	B-FLAT.	F.
(:m | r :m | s :f | r :f | m ||		
:d | t, :d | ta, :l, | t, :t, | d ||		

TO TEACH THE NEW TONE, *ta*. — As in the case of *fe*, the pupils should listen for this new tone in ear-exercises, e.g. : —

(d m s s l t d' || d m s t d' ta* l || d m s ta* l t d' ||		
1 2 3 4 5 6 7 || 1 2 3 4 5 6 7 || 1 2 3 4 5 6 7 ||		

When the tone has been detected, and its character studied, show its position in relation to the scale. (See Book III., p. 10.) Then let the class follow your pointing in some such voluntary as this : —

(d' :t | d' :ta | l :t | d' :— | l :ta | l :t | d' :r' | t :—)	
(d' :s | ta :l | s :m | f :— | m :ta | l :f | m :r | m :—)	
(r :d | ta :s | l :d' | t :— | d' :f | ta :l | s :t | d' :— ||	

This should be followed by singing exercises 21 to 27, and others which may be invented by the teacher.

IMPERFECT AND PERFECT REPRESENTATIONS OF TRANSITION. — We have hitherto been using the names *fe soh*, when the tones were *te doh*, and *ta lah*, when the mind really understood them as *fah me*. This is confessedly an imperfect representation of the musi-

cal facts. But we can represent the tones as they really sound, so that the eye and ear may be working in accord. Take, for instance, this tune : —

KEY E.

(:d | m :f | s :d | m :r | d || m | f e :s | d' :t | t :l | s ||

(:s | f :m | l :s | d :m | r || s | t, :d | f :m | m :r | d ||

Here the second section is in the first sharp key, and we return to the principal key at the beginning of the third section. The ear interprets the tones of the second section as

(:l, | t, :d | f :m | m :r | d ||

lah having the same sound as *me* in the old key. This can be shown by means of “bridge-notes.” We call the note on which we pass into the new key by its two names, *me-lah*, and they are written thus, ^ml, the small note relating to the key which we have left, and the larger note to the key into which we have entered. We will now write the same tune according to the “perfect” method, showing by bridge-notes where it goes out into the new key, and again where it returns to the principal key : —

KEY E.

KEY B.t.

(:d | m :f | s :d | m :r | d || ^ml, | t, :d | f :m | m :r | d)

f. KEY E.

(:^ds | f :m | l :s | d :m | r || s | t, :d | f :m | m :r | d ||

This representation is not only in accordance with the mental effect of the tones, and therefore true to the musical sense, but it also shows at a glance the relation that exists between the second and fourth sections, — a thing which the imperfect representation did not do.

The “t” next to the Key B signature reminds the singer that it is a new tone, which was not found in the old key. It is placed on the right hand, to show that this is a transition toward the sharp side of the modulator. So, in the return, “f,” on the left hand of the key-signature, shows that the tone was not in Key B, and that the transition is in the flat direction.

In the bridge-tones, the first of the names should be uttered elliptically, thus : “*me*lah,” “*doh*soh.”

Observe that every departure from the principal key — i.e., the key in which the music begins — must be followed, sooner or later, by a returning transition, so as to give a sense of unity and completeness

MODULATOR VOLUNTARIES. — Much has already been said upon the general subject of modulator voluntaries (see p. 62); but it is well here to remind the teacher of the importance of modulator drill while transition is being taught. The clearness of the pupil's understanding of the interchange of keys will be exactly proportioned to the distinctness of the modulator image in his mind. Every voluntary should do something to build up this mental image.

To emphasize the contrast between *fah* and *fe*, the pupils should sing, in various keys, exercises like the following: —

(**d m s fe s f m || s l fe s s l f m || m r fe s m r f m ||** etc.

See also p. 70.

Then let them sing short phrases by the imperfect method, followed by the proper names in the sharp key, e.g.: —

(**s fe s = ^sd t₁ d || m fe s = ^ml₁ t₁ d || s l fe s = ^sd r t₁ d ||** etc.

As they become more accustomed to comparing the two keys, the teacher should point only to the imperfect names, such as **s fe m fe s**, and after singing these, let the class repeat the perfect names, **^sd t₁ l₁ t₁ d**. A more advanced step will be for the teacher to sing phrases, using the imperfect names, which the class will interpret without looking at the Modulator, e. g. : —

TEACHER.	CLASS.	TEACHER.	CLASS.
(r m fe s = ^rs₁ l₁ t₁ d ||	s fe l s = ^sd t₁ r d ||	s fe l s = ^sd t₁ r d ||	etc.

If the singers are thus required to give the proper equivalent for *every* imperfectly named phrase, they will acquire the habit of thinking the tones in their true character, a thing which will be of great value to them later on.

The contrast between *te* and *tā* may be shown in a similar manner, thus : —

(**d' t d' ta l t d' || l ta l t d' || l s ta l l s t d' ||** etc.

Then let each imperfectly expressed phrase be interpreted by the left hand column, as : —

(**d' ta l = ^{d'}s f m || l ta l s = ^lm f m r ||** etc.

To secure individual effort, the pupils should be required to answer in turn, or sometimes the whole class may write the answer.

THE PERFECT METHOD. — The class will now be able intelligently to follow the pointer into the side columns. Let the transitions at first be easy, moving across from a tone already sung, and avoiding awkward leaps on first entering the new key, e. g.: —

Modulator.

d' f'

t m' l

l r' s

s d' f

f ta t m

m l r

r s d

d f^{fe} t₁

t₁ m l₁

l₁ r s₁

s₁ d f₁

t₁ m₁

f₁ ta₁

m₁ l₁ r₁

r₁ S₁ d₁

(| d : r | m : d | f : l | s : — |^s d : r | m : d | r : t₁ | d : —)

(|^d s : f | m : d | r : f | m : — |^m l₁ : t₁ | d : m | r : d | s₁ : —)

(|^s r : m | f : r | s : f | m : — | l : t | d' : m | r : s | d : — ||

Insist upon having the double name of the bridge-tones clearly articulated (See p. 72) and let the new distinguishing tone — *te* or *fah* — be sung with emphasis.

After this horizontal preparation of the bridge-tone, it is only a degree more difficult to pass to it by the interval of a step from the last tone, e. g.: —

(| d : m | s : s | l : t | d' : — |^r l' s : f | m : d | d : t₁ | d : —)

(|^r l : s | f : m | r : m.f | s : — | s : f | m : d | d : t₁ | d : — ||

Then the bridge-tones may be approached or quitted by leaps, easy at first, but gradually increasing in difficulty, e. g.: —

BRIDGE-TONES APPROACHED AND QUITTED BY LEAPS OF A THIRD.

(| d : m | s : f | r : m | d : — |^m l₁ : d | t₁ : d | r : m | d : —)

(|^l m : s | d' : m | r : d | l : — | t : d' | s : m | f : r | d : — ||

APPROACHED AND QUITTED BY LEAPS OF A FOURTH.

(: s | d' : s | l : s | f : m | r : ^s d | f : r | s : f | m : r | d)

(^s r | s : f | m : s | d' : ta | l : t | d' : m | s : f | m : r | d ||

WITH LEAPS OF A FIFTH.

(:d | s :f | m :d | r :m | d :^sd | s :f | m :d | t₁ :r | d)
 (:^fd | f :m | r :d | l :s | f :m | r :t | d' :d | m :r | d ||

WITH MORE DIFFICULT LEAPS.

C. G.
 (| s :m | l :d' | r :f | m :d | ¹r :f | m :d | t₁ :s₁ | d :—)
 C. F. C.
 (| ^{ta}f :r | m :d | ^{ta}f :r | m :d | ^sd' :t | r' :f | m :r | d :— ||

Two difficulties are likely to arise in singing these more unusual leaps.

1. In their anxiety to get the tone in the new key, the singers are apt to miss the correct interval in the old key. Thus, in the last given exercise, in trying to get *lah ray* in the third measure they might fail to sing the right sound for the *lah*. The remedy is to point to that tone, and pause for an instant before moving at a right angle across to the new *ray*. When the transition is comparatively easy, the angle may be described quickly; and later, when the habit has been formed of singing the bridge-names accurately, the pointer may move obliquely from one tone in the old key to another tone in the new.

2. Another common difficulty is that when the bridge-tone has been correctly taken, a leap at the beginning of the new key may baffle the singers, because the new order of mental effects has not yet established itself in the mind. The best expedient to tide over this difficulty is to see what the interval would have been in the key we have just left. Suppose, for instance, in the example above, the singers fail to get *ray fah* in the 3rd measure. Let them see that the interval is the same as that of *lah doh'* in the old key. Sometimes there is no corresponding interval in the old key, as when we leap to the new *te* in the sharp key, or *fah* in the flat key. Under these circumstances we must either try to strike the absolute interval without relying upon any aids, or the teacher's ingenuity must devise some aid to tide over until the new mental effects are felt. Fortunately, such difficulties rarely occur.

THE PITCH OF TUNES.

Although the relative position of tones is the same in every key, so that we should recognize a tune, however high or low it might be sung; yet as each tune derives a certain character of brightness or sombreness from its pitch, it is necessary, if we would correctly interpret the composer's idea, to sing it in the key which he has marked.

We have seen that any tone may be taken for *doh*, upon which the scale can be

raised; but in order to define pitch, musicians have agreed to fix upon one tone called "the middle C" as the standard of measurement. This tone is low in women's and children's voices, and high in men's voices. When the scale is built upon this tone, it is called "The Standard Scale," not because it is different in its nature from the Scale at any other degree of pitch, but because the tones of which it is composed — C D E F G A B C' — furnish a standard by which we measure the absolute pitch of tones in any key. The correct pitch of all the tones in every key is shown by the Extended Modulator, on p. 7. Observe that every *doh* which corresponds with a note of the Standard

Scale bearing no octave mark has itself no octave mark. But if *doh* has no octave mark, the tones below, **t**, **l**, **s**, etc., must have lower octave marks, and the *doh* above must have an upper octave mark, **d**¹.

TO FIND THE KEY TONE. — "Key C" placed at the beginning of a tune means that *doh* is to have the sound of C in the Standard Scale; "Key G" signifies that *doh* is to take the pitch of G, and so on with all the other keys.

In taking the key tone, it is necessary first to get the sound of C or C', by means of a tuning-fork, pitch-pipe, or other musical instrument. After a little practice, the pitch of C' may be retained in the memory. While it is being learned, call upon individual members of the class to sing C' without first hearing it, and then test their accuracy with the tuning-fork.

Having taken the C', sing down the letters until that which is named for the keytone is reached. For instance, if the tune is marked "Key F," take the sound of C', and sing **C**¹ B A G F, then dwell upon the latter sound, call it *doh*, and build up the scale from that.

It may help the singers to remember the succession of the letters if they observe that after C, they spell the words BAG and FED. See also Book II., Ex. 25.

Sometimes the key tone comes between two of these tones, as in Key B-flat, or Key E-flat. The easiest way then to get at it is to find on the Extended Modulator what tone in that key corresponds with the pitch of C', to sing that tone, and then move to the required *doh*. Suppose, for instance, we want to get Key B-flat. The Extended Modulator shows that in that column *ray* stands at the pitch of C'. Sing *ray*, and drop by a full step on to *doh*. In Key E-flat *lah* corresponds with C'; get that tone, and sing **l s m d**. We get to A-flat by singing from C', **m r d**. D-flat — an unusual key — would be reached by singing **t d**¹ s m d.

SYNCOPIATION.

By this time the rhythmic order of the pulses and measures should be firmly rooted

STANDARD SCALE.	
C'	
B	
A	
G	
F	
E	
D	
C	

in the minds of the pupils, and they will be prepared to study occasional violations of that order. Sometimes a strongly accented tone will come just where they expected a weak accent. But, like occasional discords in harmony, these misplaced accents will be found to move in obedience to law, and only serve to emphasize the rhythmic order which for a moment they threatened to destroy. "Syncopation is the anticipation of accent. It requires an accent to be struck before its regularly recurring time — changing a *weak* pulse or weak part of a pulse into a *strong* one, and the immediately *following* strong pulse, or part of a pulse, into a *weak* one."* Notice that whenever a tone begins on a weak accent and is carried over to a stronger accent, that stronger accent must be struck at the beginning of the tone, as if the intervening weak accent were suddenly cut away. Let the syncopated tone be struck in a bold peremptory manner. The consonant R in the time-name will help to do this, especially if its use be now discontinued in the regular accents, e.g. : —

(| $\overset{1}{TAA}$ $\overset{:1}{TAA}$ | $\overset{1}{TAA}$ $\overset{:1}{TRAA} -$ | $-$ $\overset{:1}{TRAA} -$ | $-$ $\overset{:1}{TAA}$ |)

The exercises on page 12 of Book III. can now be studied.

PART-PULSE SYNCOPATIONS. — We have already observed forms of accent within the pulse (See page 67). These accents can also be transposed. Part-pulse syncopations are not so heavy as those of full pulses, and are much more frequently used. They generally produce an effect of sprightliness and vigor. Study the examples on p. 13. Be careful that there is no stress thrown on to the third syllable of TAA TRAI-AA, and especially of TAA TRAI-AA TAI. Sometimes this form is called TAA TRAI TAI, thus : —

(| $\overset{1}{TAA}$ $\overset{:1}{TAA}$ | $\overset{1}{TAA} \overset{.1}{TAI} \overset{:1}{TAA}$ | $\overset{1}{TAA} \overset{.1}{TRAI} \overset{:1}{TRAI} -$ | $\overset{.1}{TAI} -$ | $\overset{.1}{TAI} \overset{:1}{TAA}$ |)

Still more light and graceful are the quarter pulse syncopations, e.g. : —

(| $\overset{1}{TAA} \overset{.1}{TAI} \overset{:1,1}{ta fa-AI} \dagger$ | $\overset{1}{TAI} \overset{.1}{TAI} \overset{:1,1}{ta fae - fe}$ | $\overset{1,1}{ta fae - fe} \overset{:1,1}{ta fae - fe} \overset{1}{fe}$ | $\overset{1}{TAI} \overset{.1}{TAI} \overset{:1}{TAI}$ |)

KEY C. Same with melody.

(| $s \ .m :s,d^1.-$ | $l \ .f :l,r^1.-$ | $m^1,d^1.-,l:s,m.-,f$ | $m \ .r :d$ |)

Study the examples on p. 25.

RELATED RHYTHMS.

BALANCE OF PARTS. — A little observation will show how necessary it is that there should be a balance or proportion between the sections and periods of a tune. Two illustrations will make this clear : —

* Curwen's *Standard Course*, p. 34.

† Pronounced ta fai.

Sec. 1. ( | 1 :1 | 1 :1 | 1 :1 | 1 :— | ) Sec. 3. ( | 1 :1 | 1 :1 | 1 :1 | 1 :— | )	Sec. 2. ( | 1 :1 | 1 :1 | 1 :1 | 1 :—)) Sec. 4. ( | 1 :1 | 1 :1 | 1 :— || )
--	--

This is bad, because the fourth section is out of proportion to the other three.

FIRST PERIOD.

Sec. 1. ( | 1 :1 | 1 :1 | 1 :1 | 1 :1 | )	Sec. 2. ( | 1 :1 | 1 :1 | 1 :1 | 1 :—))
--	--

SECOND PERIOD.

Sec. 1. ( | 1 :1 | 1 :1 | 1 :1 | 1 :1 | )	Sec. 2. ( | 1 :1 | 1 :1 | 1 :1 | 1 :— || )
--	---

This is good, because the two Sections of each Period are in proportion to each other, while the second Period, as a whole, just balances the first. Study the balance of parts in Book I., exercises 21, 43, 49, 117, and Book II., exercises 30, 31, 32, etc. See an exception in Book I., exercise 97, where the last Section is drawn out.

GENERAL RESEMBLANCE BETWEEN CORRESPONDING PARTS. — Besides being equal in point of duration, the Sections and Periods of a tune will generally be found to imitate each other very closely in their rhythmic movement. Sometimes, indeed, all of the sections are exact repetitions of the first, as in the following hymn tunes: —

KEY G.

I. a. (:d | d :t | l :s | d :r | m || m | m :m | r :d | f :m | r || )	I. b. (:d | r :m | r :d | l :t | d || s | m :d | r :f | m :r | d || )
II. a. (:d | r :m | r :d | l :t | d || s | m :d | r :f | m :r | d || )	II. b. (:d | r :m | r :d | l :t | d || s | m :d | r :f | m :r | d || )

KEY E.

I. a. ( | d :- .d | d .d :t .d | r :— | — : | )	I. b. ( | r :- .r | r .r :d .r | m :— | — : | )
II. a. ( | m :- .m | f .m :r .d | l :— | — : | )	II. b. ( | s :- .m | s .f :l .t | d :— | — : || )

In such tunes as these, monotony is avoided by using varied forms of melody ; but more often there is some little variety in the rhythm itself. See Book I., exercises 21, 36, and 49, where a slight variation occurs in the third section to relieve the monotony. Sometimes the rhythmic figure is repeated three times in succession, and then varied in the fourth section. See Book I., exercises 34, 43, 84, and 99.

A common rhythmic relation is where the periods answer each to each, and part to part ; although the sections within the period differ from each other. In the following illustrations, notice first how the broad divisions, or periods, answer to each other ; and then how each section agrees with its corresponding section in the other period. This close agreement furnishes a strong basis of unity for the melodic superstructure.

Study Book I., exercise 100 ; Book II., exercises 30, 31, 58, 59, and Book III., exercises 46, 54, and 59. Now find similar examples, into which more or less variation is introduced, e.g., Book III., exercises 28, and 48.

RELATION OF BROADER AND FINER RHYTHMS. — It is an interesting and useful study to observe how any rhythmic figure may be reproduced in more massive or more delicate forms. Take, for instance, this rhythm : —

(| 1 .1 :1 | 1 .1 :1 | 1 .1 :1 .1 | 1 .1 :1 ||

More broadly expressed, it would take this form : —

(| 1 :1 | 1 :— | 1 :1 | 1 :— | 1 :1 | 1 :1 | 1 :1 | 1 :— ||

Or it can be more delicately reproduced, thus : —

(| 1 ,1 .1 :1 ,1 .1 | 1 ,1 .1 ,1 :1 ,1 .1 ||

By using eighths of a pulse, the whole rhythm would occupy but two pulses. thus : — (| 11 ,1 .11 ,1 :11 ,11 .11 ,1 ||

The beauty and delicacy of the finer rhythms cannot be studied until the pupils reach a more advanced stage of rhythmic development ; but a comparison of some which lie within the limits of the time divisions already learned will give them a more intelligent idea of rhythmic forms. Let them take the following examples from Book III., — or any others which the teacher may select — and reproduce them in broader or finer rhythms.

1. Reproduce exercise 28 with a broader rhythm in four-pulse measure, thus : —

(| s₁ :- .s₁ | s₁.m :— || etc.

2. Reproduce exercise 54 with finer rhythm in two-pulse measure, thus : —

(| m . m : r . r | d : s , || etc. Do the same with exercises 57, 48, 52, and 72.

3. Reproduce exercise 30 with finer rhythm, treating each pulse as a half-pulse. Again, with still finer rhythm, treating each pulse as a quarter-pulse.

4. Reproduce exercise 34, first, in its broader relation, then as a finer rhythm ; same with exercises 35 and 36.

5. Reproduce with broader rhythms, occupying four four-pulse measures, exercises 61, 62, 63, and 64.

The foregoing exercises should all be written and taa-taid.

VOICE TRAINING.

The work of the teacher will be mainly to guard against the formation of wrong habits ; and the earlier this is attended to, the more natural, pleasant, and easy will be the action of the children's vocal organs in speech and song.

Before we consider the matter of tone production, it is necessary to say something about proper breathing, and this again is dependent upon correct and healthy action of the muscles. The chief factors in good breathing are the free action of the diaphragm and rib muscles.

THE DIAPHRAGM. — This is the great muscle, or network of muscles, that serves as a partition between the upper and lower vital organs. It is like a floor beneath the former, and a roof above the latter. When in a state of rest, i.e., after giving out a breath — it arches upward toward the lungs. In action — i.e., after properly inhaling a full breath — it contracts, and presses downward upon the organs beneath, which, in turn, press against the front of the body, and cause an outward movement of the abdomen. By this action of the diaphragm, the breathing capacity of the lungs is considerably increased.

THE RIB MUSCLES. — These control the action of the ribs. There are two sets of them, only one set being under the control of the will. The involuntary muscles are always drawing the ribs downward and upward, while those which are voluntary draw them upward and outward, thus enlarging the chest cavity.

Full and healthy breathing requires the combined action of the diaphragm and rib muscles. Unfortunately, the sedentary occupations of the children more or less hamper these healthy movements. Hence the formation of a short, gasping habit called “ collar-bone ” breathing. This is shown by a lifting of the shoulders in the act of taking breath, and is the fruitful source of debility and disease.

The following exercises, practised for a few minutes every day, will be found beneficial both to the voice, and to the general health of the children.

BREATHING GYMNASTICS.

Ex. 1. — Stand erect, with arms hanging loosely at the sides. Lift up the shoulders, and at a given signal, let the arms drop with a dead weight. Repeat until the shoulders are perfectly passive.

Ex. 2. — Keeping the shoulders down, stretch them back until the blade bones fit well together. Hold them in this position for two seconds, then relax, and rest for four seconds. Stretch the chest muscles in this way three times.

Ex. 3. — Sit or stand. Close the mouth and draw in a short breath through the nostrils. If the shoulders and chest are quite still there will be felt a downward pressure of the diaphragm. Rest three seconds and repeat. The exercise should be done as silently as possible, without contracting the nostrils. With daily practice, the diaphragm will grow strong and flexible.

Ex. 4. — Same as the last exercise, except that the breath is drawn in slowly, causing a gradual expansion at the waist.

Ex. 5. — Place the hands on the lower ribs, and blow out the breath. Then slowly inhale through the nostrils and feel the upward and outward movement of the ribs. Do this three times.

Ex. 6. — Open the mouth and draw in a breath through the nostrils, then blow out gently through the nearly closed lips.

Ex. 7. — Draw in slowly, sometimes through the nostrils, and sometimes through the nearly closed lips. Hold the breath for two or more seconds, with a feeling of tension in the lower part of the ribs, then blow out suddenly. This may be varied by giving out the breath in a series of little explosions, with an interval between each.

Ex. 8. — Hold the mouth open, and silently take in a quick breath through the nostrils; then, after a moment's pause, breathe out slowly and evenly, with the mouth shaped for the vowel *ā*.

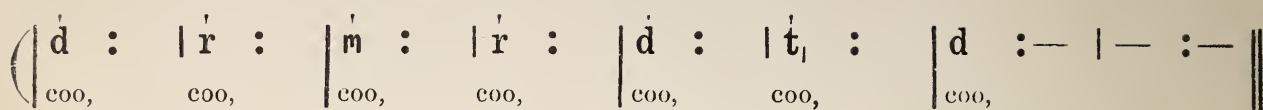
CAUTION. — Never overcrowd the lungs with air, nor keep them too long on the stretch. The main thing to secure is muscular elasticity.

TONE PRODUCTION.

The common faults of children's voices, such as harshness, huskiness, nasality, etc., are too well known to teachers to need pointing out here. They arise largely from faulty breathing and loud singing. See what has already been said upon these subjects in the remarks on Rote Singing, pages 15-17.

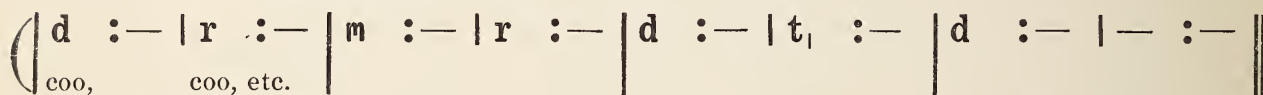
The quality of their tones should be clear, soft, and full. Once again, we would impress upon the teacher's mind that there must be no straining or loud singing, especially with the young children. See that the throat is open and flexible, with the lower jaw free to move, and the eyebrows in a state of repose.

EX. 1. — KEYS F, F-SHARP, G, A-FLAT, and A.



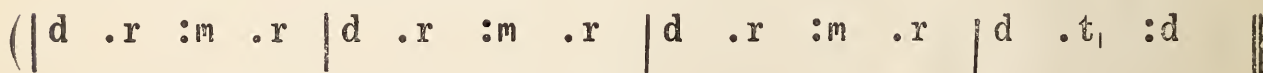
This is an exercise for securing clearness of attack. Let the mouth be kept open, and draw in a light breath through the nostrils before each tone. The tongue should lie passive and spread out so as to be in contact with the lower teeth, both in front and at the sides. At the instant of striking the tone, let the chin be drawn back with a quick, light movement, and at the same time slightly hold back the breath, so that nothing but a pure tone leaps out. This exercise should be sung at first very softly; then by degrees a little more force may be added, but the action of throat and jaw must still be easy. When this exercise is properly done a gentle pulsation like a soft drum beat will be felt at the diaphragm. Sing to each of the vowels oo, ô, ä, ā, and ē.

EX. 2. — Same keys as before.



The object of this exercise is to cultivate evenly sustained tones. Take sufficient breath to feel a slight pressure under the ribs on each side of the stomach. Attack the tone as in exercise 1. but hold it steadily for two slow pulses. At first, take a small breath before each tone: then take a fuller breath at the beginning of each measure. As the breathing power becomes more developed, two measures may be sung to one breath, and again with increased muscular power, the whole exercise may be sustained with one breath. But never *exhaust* the air in the lungs. Try to keep them just a little more than easily filled, so that there may be a steady pressure from below; and when the surplus is used up, do not draw upon the capital, but take in a fresh supply. If these directions are followed, the column of tone will be felt pressing softly to the front of the mouth. Use as before the natural vowel scale oo, ô, ä, ā, and ē. Besides clear attack and steady support of tone, the teacher should aim to secure flexibility in the children's voices. For this purpose, let them sing —

EX. 3. — Same keys as before.



Sing in turn to vowels oo, ô, ä, ā, and ē.

Begin the phrase with clear attack, and then let the tones glide easily from one to the other. If the throat is allowed to remain in a natural and easy position, the larynx will be felt to move up and down as the tones rise and fall. Sing at first slowly with four

tones to each breath ; then somewhat quicker, with eight tones to each breath ; and at last more rapidly, all to one breath.

We have thus minutely described these exercises, not that the teacher shall talk much about them to the children ; but that she may carefully practise them, and be able to present a good pattern to the class. They quickly copy a teacher's defects. More gradually, but not less surely, they will also require good tone habits if the teacher understands them and patiently sets the example.

Nothing has been said here about the voice registers, partly because a written description would be likely to confuse or mislead the teacher ; but more because if the children sing softly, and according to the directions given above, they will sing in the proper registers, and all the better because unconsciously.

Apply these principles to all of the voice exercises in this course.

NOTES ON THE FIFTH STEP.

THE MINOR MODE — THE TRUE INTERVALS OF THE SCALE — CHROMATIC TONES.

Up to this point, *doh* has always been the predominant tone of the scale. Formerly, there were many modes of using the common scale, each giving special prominence to some one of the tones. But most of these modes have long passed out of use. Some traditional tunes in the *Ray* mode still survive. Here are two examples. They are often modified to suit the requirements of modern harmony; but this is the form in which they are still sung in some remote places:—

RAY is D.

Martyrs.

(:r | f :r | l :f | m :r | l :l | d' :l | t :r' | l :— | —)
 (:l | d' :s | l :f | m :r | l :d' | t :s | t :l | r :— | — ||

RAY is C.

Bangor.

ANCIENT BRITISH.

(:l | f :m | r :l | r' :d'.t | l :l | l :d'.t | l :s | l :— | — :l)
 (| r' :d' | r' :f' | r' :d'.t | l :l | r' :l.s | f :m | r :— | — ||

There are but two modes used in our modern music, — the *doh* mode and the *lah* mode. They are commonly called major and minor. Of these two, the *doh*, or major mode is the more firm and solid. The minor mode, like the tone *lah* upon which it is founded, has a drooping tendency, and generally expresses sadness or unsatisfied yearning.

In the modern minor, the *lah* mode of using the scale has been considerably modified, so as to make it resemble the intervals and habits of the major scale. Thus the clinging of *te* to *doh* in the major is imitated by *se* clinging to *lah* in the minor. See Book IV., exercises 8 and 9. In like manner, the use of *lah* in major melodies is often imitated by *bā* in minor melodies (Book IV., exercises 10 and 11); although *fah* is generally retained for purposes of harmony. See exercise 25, measure 10; exercise 29, measure 4; and exercise 31, measures 2 and 3.

Relative Minor.	
m ^l	
r ^l	
DOH ^l	d ^l
TE	t
LAH	LAH
	SE
SOH	soh
	BA
FAH	fah
ME	ME
RAY	RAY
DOH	DOH
	TE _l
	LAH _l

Young singers generally find it difficult to hold their parts steadily in minor music. It lacks the definite form and solid strength of the major, and seems too shadowy and unsubstantial for the mind to grasp. The best way to overcome the difficulty is to compare the minor with its relative major. (See *Relative Minor Modulator*). Let the pupil's mind rest upon the major substance, and he will then understand and enjoy its minor reflection or shadow. It may be presented in this way: —

LESSONS ON THE MINOR MODE.

The teacher asks, what is the name of the central tone around which the other tones group themselves? “*Doh.*” Listen to this phrase and give me the sol-fa names: —

(| d : m | s : m | d : s_l | d : — || Pupils then give the names.

Now listen while I sing again.

(| d : m | s : m | d : s_l | d : —)

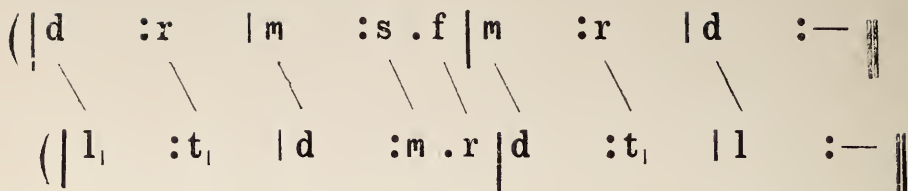
(| l_l : d | m : d | l_l : m_l | l_l : — ||

How many phrases did you hear? “Two.” Were they just alike? “No.” Was the second anything like the first? (Different answers will probably be given.) Listen to the two phrases again, and tell me if you notice any resemblance between them. (*Sings.*) “Yes, the second phrase imitates the movement of the first.” About which of the tones did the music of the first phrase gather? “*Doh.*” Yes, this is the natural governing tone. Did you notice which was the ruling tone in the second or imitation phrase? “*Lah.*” In this phrase you observe that *lah* is taking upon itself the office of *doh*, and the other tones have to group themselves accordingly. But notice that *lah* does not really become *doh* : it retains its old character, and *doh* is still heard, although in a subordinate position. When *doh* is the governing tone, the music is said to be in the *major mode* ; but when *lah* takes the lead, it is called the *minor mode*.

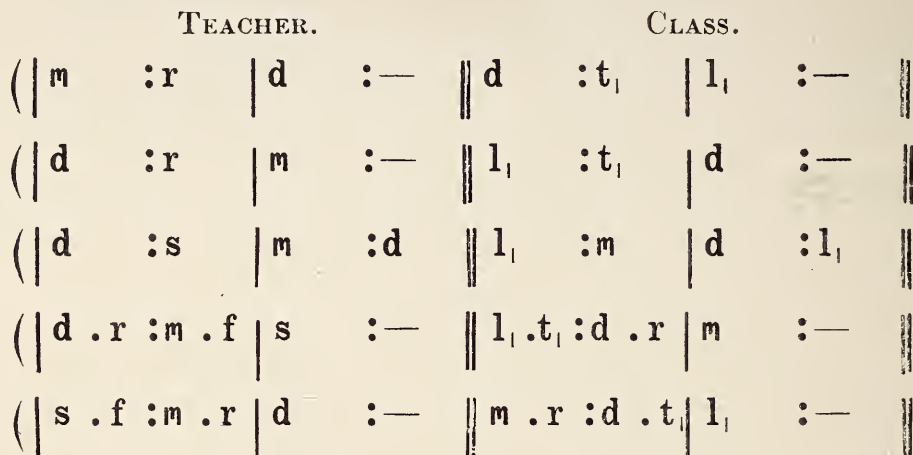
Now listen while I sing another major phrase, followed by its corresponding minor.

(| d : r | m : s.f | m : r | d : — | l_l : t_l | d : m.r | d : t_l | l_l : — ||

Which of the two seemed the more firm and solid? “The major.” If you were to think of one as being a substance and the other a shadow, how would you describe it? “The minor phrase is like a shadow of the major phrase.” Yes, it might be written on the black-board, thus: —



I will sing some short major phrases and you may answer by singing their reflection or shadow in the relative minor.

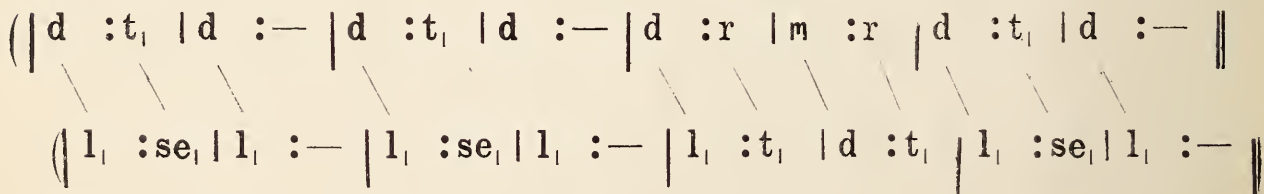


The pupils will now be ready to sing at sight, exercises 4-7 in Book IV., to which the teacher should add others of the same degree of difficulty.

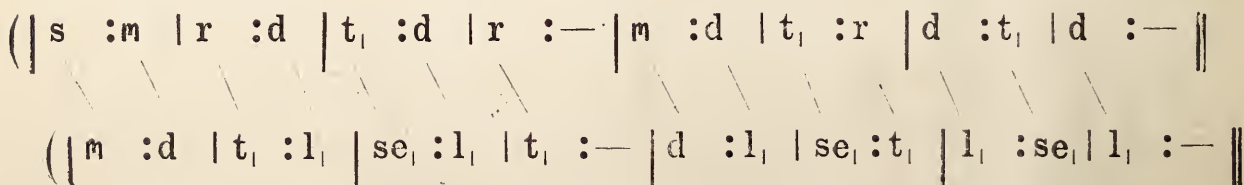
TO TEACH THE MINOR LEADING TONE *se*. — *La* through some simple phrases containing *te*, e.g., **d t₁ d || r t₁ d || dr m t₁ d ||** etc., — to each of which the class will *la*

the relative minor phrase. Call attention to the tone in the minor which imitates *te* in the major, and give its name. Write some examples on the black-board, e.g. :—

Don is F. *Lah* is D.



Don is G. *Lah* is E.



Don is C.

Lah is A.

(| d' :t.r' | d' :s | m'.d' :r'.t | d' :— | l :se.t' l :m | d'.l:t.se | l :— |

Sing at sight exercises 8 and 9 from Book IV., also exercises 12–15, and any of the minor rounds on page 6.

Write any form of major melody, including *te-one* and let the pupils write its relative minor.

TO INTRODUCE THE TONE *ba*. — Tell the class to write a relative minor to the following major melody : —

Don is C.

(| d' :t | l :t | d' :r' | m' :— | d' :t | d' :s | l :t | d' :— |

Probably they will write *fah* as the minor relative of the major *lah* (unless they have already noticed the new tone name in the Relative Minor Modulator). Let them sing it with *fah*. They will then find that *se fah se* is awkward to sing, and not at all like *te lah te* in the major. Let them *la* through the major twice, and then *la* through its relative minor, *without thinking of the names*. When they feel how easily the new tone swings under the *se* give its name, *ba*. Now let them correct their minor melody, which should run thus : —

(| l :se | ba :se | l :t | d' :— | l :se | l :m | ba :se | l :— |

The attention of the pupils should now be called to the Relative Minor Modulator, and they should have practice at each lesson in singing from the parallel columns, sometimes supplying the minor to a given major, and at others, supplying the major to a given minor.

After this, they will find no difficulty in singing such exercises as 10 and 11. The minor mode phrases (pages 29–32) will furnish good practice for the pupils, besides preparing them for one of the requirements of the Intermediate Certificate.

MINOR HARMONY. — Exercise 15 is the minor counterpart of exercise 22 in Book I., and should be compared with it.

In exercise 16, call attention to the manner in which one part imitates a phrase of the other part, an octave higher or lower. The same thing may be noticed in exercise 17. The rounds on page 6 will prepare the pupils for singing the three-part harmonies on page 7.

Let exercise 23 be sung in a slow and well sustained manner, the singers listening all the while to the building up of the minor chords.

Exercises 24 and 25 illustrate the way in which the minor harmonies imitate those of the major.

Exercise 26 shows a minor modulation in a major tune ; while exercise 27 is a fine example of a major modulation in a minor tune.

MENTAL EFFECT OF MINOR MUSIC. — Notice that exercise 13, when taken slowly, has a sad and dirge-like effect ; but when taken quickly, it rather expresses a gay and rollicking sentiment.

Exercise 14 shows how minor music may be used to express bold energy. The same is true of exercise 21.

THE TRUE INTERVALS OF THE SCALE.

We have already seen that the tones of the scale are not all at equal distances from each other. But we have now to notice that besides the difference between the five larger and two smaller steps, there are differences between all of the adjacent intervals. The scale may be proximately measured thus : Let it be divided into fifty-three degrees, or “kommas.” Then from *doh* to *ray* will be nine kommas ; from *ray* to *me* will be eight ; from *me* to *fah* will be five ; from *fah* to *soh*, nine ; from *soh* to *lah*, eight ; from *lah* to *te*, nine ; and from *te* to *one-doh*, five kommas. The intervals of nine kommas we call *greater steps* ; those of eight kommas are called *smaller steps*, and those of five

kommas, *little steps*. * Thus it will be seen that the scale consists of three greater steps, two smaller steps, and two little steps. (See the Table of Intervals.)

HOW TO TEACH THE SCALE-INTERVALS. — At first, very little should be said about the intervals between the different tones. The pupil's whole attention should be directed to the *character* of the tones, and they should be taught to listen to their mental effect in relation to each other. But in the Third Step Modulator, the eye takes in the smaller intervals between *me*—*fah* and *te*—*one-doh*. Then in the Fourth Step, when the subject of Transition is taught, the attention has to be called more definitely to the difference between the large and little steps.

Now they should be led on to observe all of the intervals as given above.

The teacher will do well to adopt the plan of Mr. Evans, Inspector of the London schools, viz., to take three strips of card of different colors, and of suitable length, to represent the greater, smaller, and little steps. From a given line on the blackboard,

* Whole numbers are given above, because they are easier to remember. A more exact proportion would be, — for the greater steps, nine and nearly one-half parts ; for the smaller steps, eight and a little more than one-half parts, and for the little steps, five and one-fifth parts.

TABLE OF INTERVALS		
	d'	
5		Little.
	te	
9		Greater.
	lah	
8		Smaller.
	soh	
9		Greater.
	fah	
5		Little.
	me	
8		Smaller.
	ray	
9		Greater.
	doh	

which will represent *doh*, measure by the long strip to place of *ray*: then with the medium strip, find the place of *me*; with the short strip, the place of *fah*, and so on up to *one-doh*.

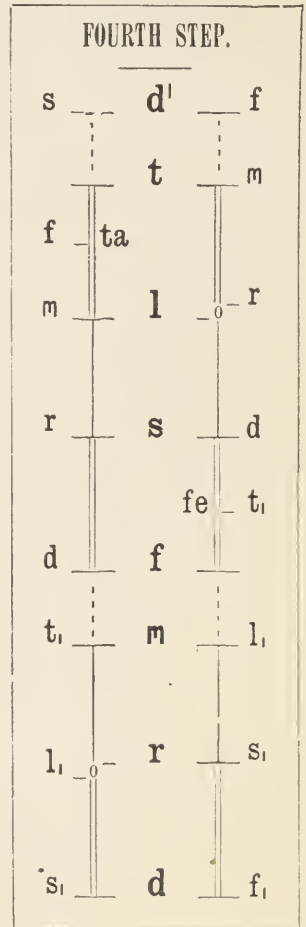
Notice that on the modulator the greater steps are shown by a double line; the smaller steps by a single line, and the little steps by a broken line.

CHANGES OF INTERVAL IN TRANSITION. — In passing over to the right hand—or sharp—key, we see that *soh* of the old key becomes the new *doh*; and now, instead of the greater step of nine kommas down to *fah* of the old key, we have a little step of five kommas down to the *te-one* of the new key. In passing to the left hand—or flat—key, the reverse process takes place. Here *doh* becomes *soh*, and instead of the little step of five kommas down to the old *te*, we have a greater step of nine degrees down to the new *fah*.

A closer observation will show other changes of interval. If *doh* of the sharp key is on the same degree of pitch as *soh* of the old key, the new *ray*, being a greater step, must stand one komma above *lah* of the old key, which was but a smaller step above *soh*. Then, as *ray* to *me* in the new key is a smaller step, while *lah* to *te* in the old key was a greater step, *te* of the old key and *me* of the new are again at the same degree of pitch. See Diagram. Again, in passing to the flat key, we see that *fah* of our principal key becomes *doh*, and of course, the new *te-one* will coincide with the old *me*. But from *te-one* to *lah-one* is a greater step, while from *me* to *ray* in our former key was only a smaller step; consequently, *lah-one* in the flat key is one komma lower than the old *ray*. See Diagram.

It is interesting to notice further that *ray* is a variable tone, even when there is no change of key. In the major chord, where it forms a perfect fifth with *soh-one*, it takes its acute pitch, *i.e.*, — nine kommas above *doh*. But in the minor chord, where it forms a perfect fifth with *lah*, it takes its grave pitch; *i.e.*, — nine kommas below *me*. This is marked **r**[˘] on the Modulator.

Of course, these differences of interval are very small, and it requires a keen ear to distinguish between them; but in each case there is a real difference, nevertheless, and singers will naturally sing in perfect tune, when the ear is not confused by “tempered” instruments, such as the pianoforte or organ. Another thing is that the mental effects come out much more clearly when the tones are sung in perfect tune. For these and other reasons, no pianoforte or organ should be used during the process of ear-training.



CHROMATIC TONES.

It has been shown in the Fourth Step that a transition to the right-hand key introduces a sharp tone — the new *te* which is written as *fe* when the transition is not of an extended character; and that transition in the other direction brings in a flat tone — the new *fah* — which is often written as *ta*. But these tones do not always indicate a change of key. They are occasionally used to give a peculiar effect or coloring to the music, e.g. : —

(| m : f : fe | s : l : t | d' : t : ta | l : — : — | r : m : f | s : fe : s | f : m : f | m : — : — |)

They may even emphasize the key, by threatening for a moment to leave it, only to fall back upon the established order of things. “ When, after the occurrence of a tone ‘altered’ by flat or sharp, the original key is instantly re-asserted by its principal tones in melody, or its principal chords in harmony, the ear feels that the altered tone did not change the key. It had, however, its own peculiar momentary flashing effect, and this

Chromatic Scale.

	d'
	t
ta	le
	l
la	se
	s
sa	fe
	f
	m
ma	re
	r
ra	de
	d

is called Chromatic.” * The term *chromatic* is probably derived from the custom of the Greeks to use a colored string on their lyre for a sharpened or flattened tone. The word is now used figuratively to express the peculiar emotional character of the music in which such tones are used.

There is a “ sharp chromatic ” tone above each tone of the diatonic scale, except *me* and *te*; and a “ flat chromatic ” below each tone, except *doh* and *fah*. † The sharp chromatic takes for its name the consonant of the tone-name below it, to which is added the vowel *ē* thus : — *doh de*, *ray re*, etc. The flat chromatic takes the consonant of the tone-name above, to which is added the vowel *â*, thus *te tâ*, *lah lâ*, etc.

Each sharp chromatic tone is a little step (five kommas) below the tone to which it naturally gravitates. It thus bears a resemblance to *te* in the major, or to *se* in the minor. The Extended Modulator (page 8) shows that *fe soh* is related to *te one-doh* of the first sharp remove; *re me* reminds us strongly of *se-one lah-one* in the first sharp key, while *de ray* turns our thoughts to *se-one lah-one* in the first flat key. The tone *le* is not often used, and its relations are more distant. It is like *se* of the second sharp remove, or like *te* of the fifth sharp remove.

The flat chromatic tone is always a little step above the tone to which it gravitates, and consequently, reminds us of a more or less distant *fah*

* Curwen's Musical Theory, page 344.

† Sharp chromatics above *me* and *te*, and flat chromatics below *doh* and *fah* are on very rare occasions met with; but they need not be taken into account here.

moving to *me*. Thus *ta lah* is related to *fah me* of the first flat remove; *ma ray* is related to *fah me* of the second flat key, *la soh* to *fah me* of the third flat key, and *ra doh* — seldom met with — to *fah me* of the fourth flat key. *Sa fah* is hardly ever used. Its relation is the distant *fah me*, five removes to the left.

EXERCISES IN CHROMATIC PROGRESSION. — The easiest position of the sharp chromatic tones is when they wave under the other tones, thus : —

(| d :t₁ :d | r :de :r | m :re :m | f :m :f)
 (| s :fe :s | l :se :l | t :le :t | d' :— :— ||

or like this : —

(| d .m :r .de | r .f :m .re | m .s :f .m | f .l :s .fe)
 (| s .t :l .se | l .d' :t .le | t .r' :d' .t | d' :— :— ||

The flat chromatic tones are easiest to sing when they wave over their principal tones, thus : —

(| d' :t :l | ta :l :s | la :s :fe | s :— :—)
 (| f :m :r | ma :r :d | ra :d :t₁ | d :— :— ||

It is more difficult to move chromatically in a direct line up or down the scale, as there is a great tendency to take the full step to the next diatonic tone, instead of carefully observing the chromatic limit. Thus *doh de ray* is apt to be sung like *doh ray ray*, etc.

To correct this fault, give an exercise like the following : —

(| d :— | r :— | d :de | r :— | r :— | m :— | r :re | m :— | f :— | s :—)
 (| f :fe | s :— | s :— | l :— | s :se | l :— | l :— | t :— | l :le | t :—)
 (| t :— | l :— | t :ta | l :— | l :— | s :— | l :la | s :— | s :— | f :—)
 (| s :fe | f :— | m :— | r :— | m :ma | r :— | r :— | d :— | r :ra | d :— ||

* This is the used chromatic descent.

After this, they may take the chromatic intervals without preparation, only pausing on the diatonic tones to get their bearings, thus : —

(| d :de | r :— | r :re | m :— | f :fe | s :— | s :se | l :— | l :le | t :—)

(| t :ta | l :— | l :la | s :— | s :fe | f :— | m :ma | r :— | r :ra | d :— |

When they have acquired certainty in taking the separate chromatic intervals, they may attempt the chromatic scale. Let it be done at first very slowly, listening to, and testing every tone : —

(| d .de : r .re | m .f : fe .s | se .l : le .t | d' :—)

(| d' .t : ta .l | la .s : fe .f | m .ma : r .ra | d :— ||

CHROMATIC EFFECTS. — The sharp chromatic tones often give an air of softness and refinement to the melody. Listen to the following phrase, first without, then with the chromatic tones : —

Chromatically altered.

(| m :r :m | s :f :s | m :r :d | r :— :— || m :re :m | s :fe :s | m :r :de | r :— :— ||

Introduce chromatic alterations into exercises 40, 51, and 65 of Book II.

Chromatic tones running together in thirds or sixths generally express gentleness or tenderness, *e.g.* : —

KEY C.

(| m :f | l :s | fe :s | d' :t | r :de | r :m | f :l | s :—)
(| d :r | f :m | re :m | m :r | t₁ :le₁ | t₁ :d | r :re | m :—)

(| f :m | f :fe | s :d' | t :l | s :fe | f :m | r :s | m :— ||
(| r :de | r :re | m :m | s :f | m :re | r :d | d :t₁ | d :— ||

See also exercises on page 27 of Book III.

The flat chromatic tones are not nearly as much used as the others. They seem naturally fitted to express mournfulness or despondency, *e.g.* : —

(| m :re.m | f :m | r :de.r | ma :r | s :fe | la :s | fe :s | m :— ||

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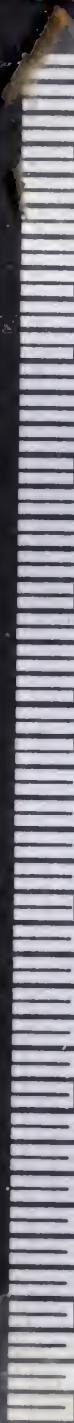
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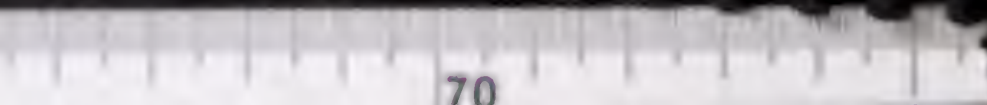
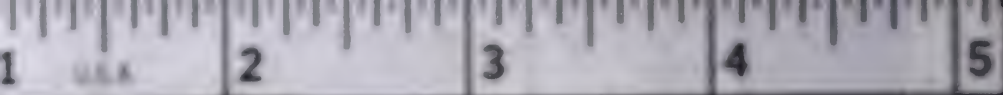
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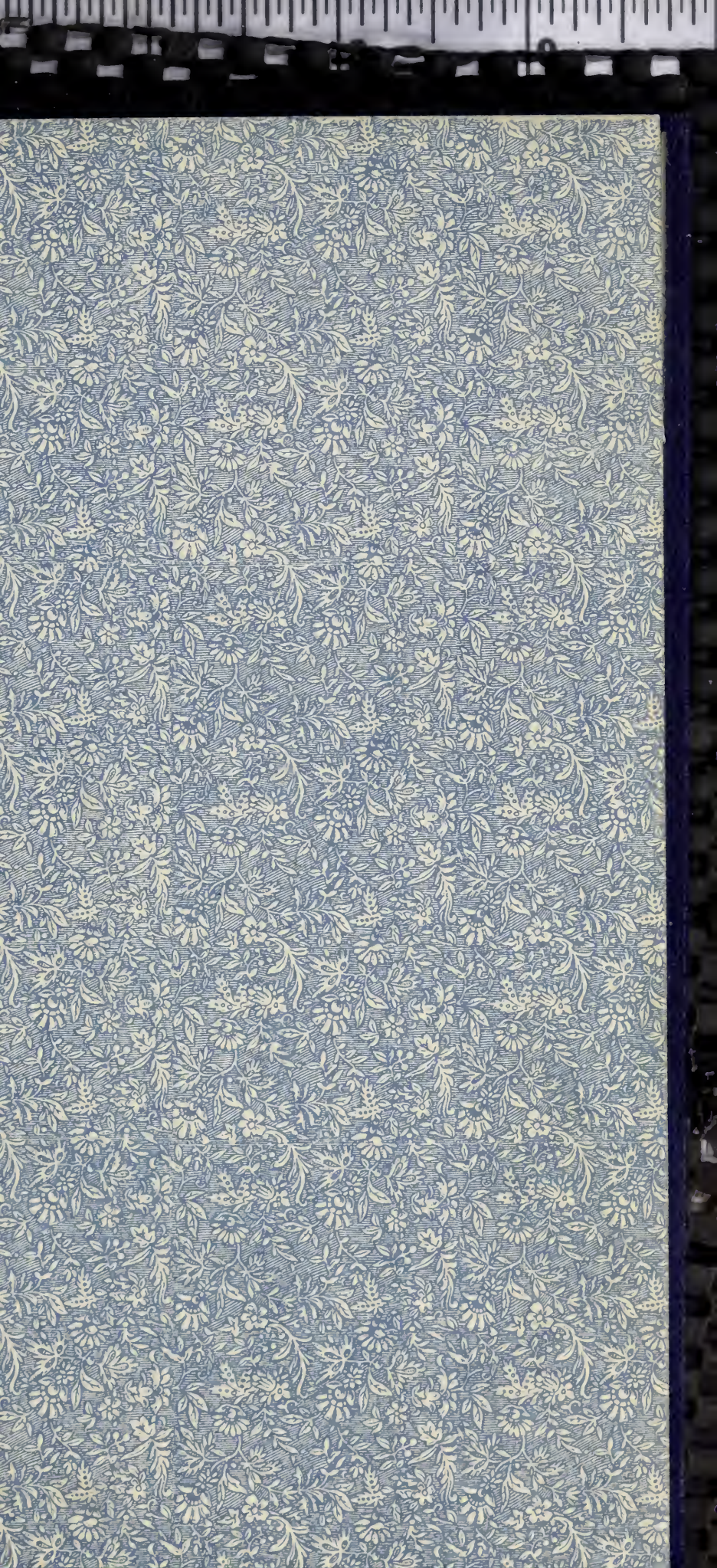
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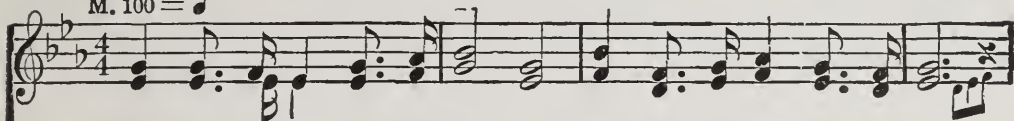
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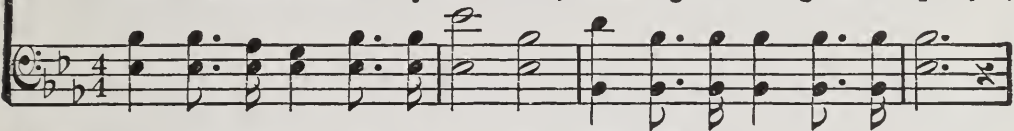
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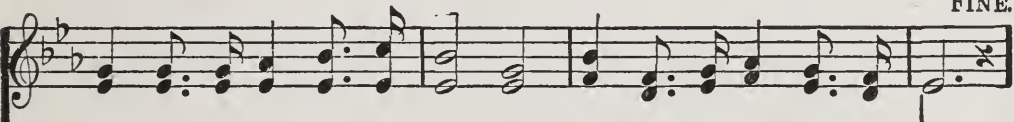


1. Tell me the sto - ry of Je - sus, Write on my heart ev - 'ry word;
2. Fast-ing a-lone in the des - ert, Tell of the days that are passed,
3. Tell of the cross where they nailed Him, Writh-ing in an - guish and pain;

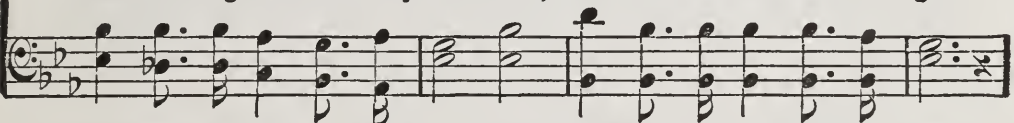


CHO.—Tell me the sto - ry of Je - sus, Write on my heart ev - 'ry word;

FINE.



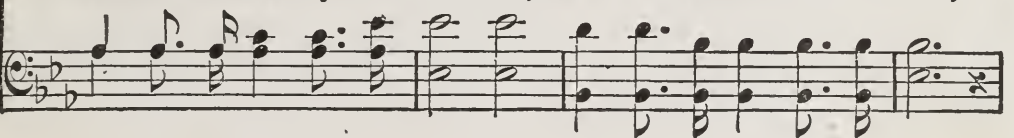
Tell me the sto - ry most pre - cious, Sweet-est that ev - er was heard.
How for our sins He was tempt - ed, Yet was tri - um - phant at last.
Tell of the grave where they laid Him, Tell how He liv - eth a - gain.



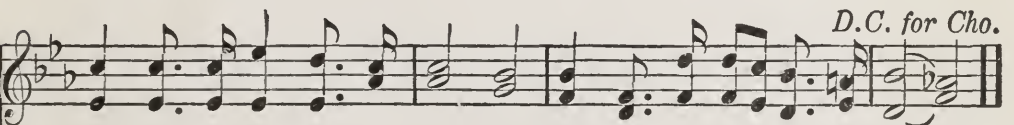
Tell me the sto - ry most pre - cious, Sweet-est that ev - er was heard.



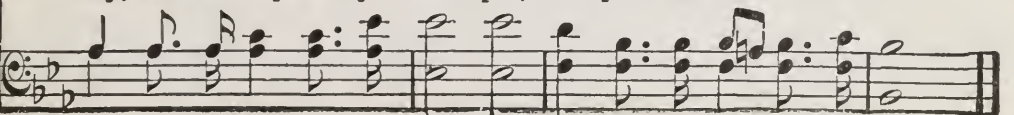
Tell how the an - gels, in cho - rus, Sang as they wel - comed His birth,
Tell of the years of His la - bor, Tell of the sor - row He bore,
Love in that sto - ry so ten - der, Clear - er than ev - er I see;



D.C. for Cho.



"Glo - ry to God in the high - est! Peace and good ti - dings to earth."
He was de - spised and af - flict - ed, Home - less, re - ject - ed and poor.
Stay, let me weep while you whis - per, Love paid the ran - som for me.



E. B. Renford.

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B. D. Ackley.



1. Ye who wander, of sin grown weary, Lonely and far from the safe home-fo
2. Come, and coming, find peace and pardon Wait-ing for you at the place of pray
3. You should know of this love so tender, Love that is steadfast, and deep, and tru
4. Come, and find that you cannot fathom Love like Christ's till you taste and s



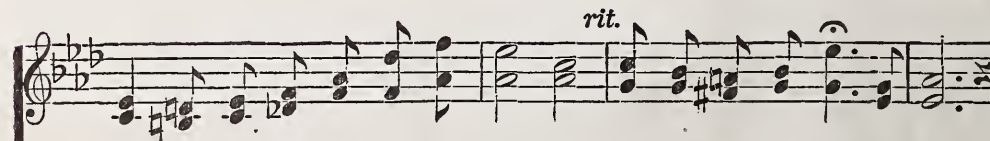
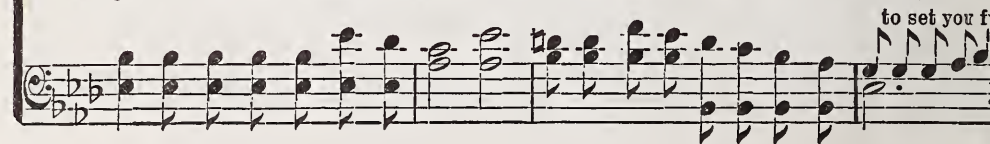
Come and learn what the love of Christ is, Love whose gladness can ne'er be told
 Kneel and ask for a soul for-giv-en, Christ is yearn-ing to meet you ther
 Come and share in its sweetness with me, Come, and find that my Christ loves y
 Height and depths of the love of Je - sus No man knows till it sets Him free.



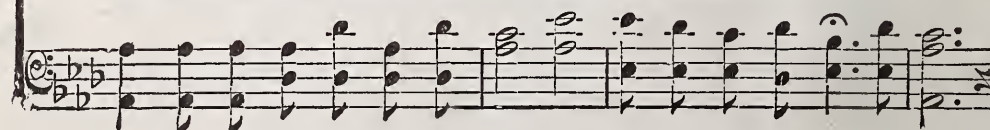
CHORUS.



O, how you'll love Him when you know Him! Know the Christ who died to set you fre



On Calv'ry's cross His heart was bro-ken, Bro-ken there for you, for me!

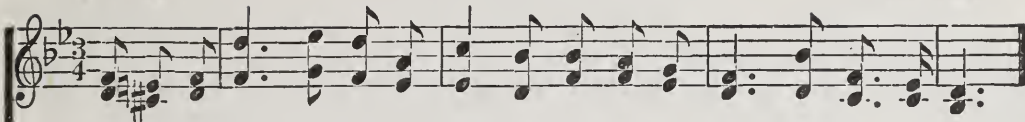


He Knows the Way.

A. H. A.

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A. H. Ackley.



1. There is a Guide that nev-er fal-ters, And when He leads I can - not stray,
2. Oft-times the path grows dim and dreary, The darkness hides the cheer-ing ray,
3. He knows the e - vils that sur-round me, The turnings that would lead a-stray,
4. O heart weighed down with nameless anguish, O guilt-y soul torn with dis-may,



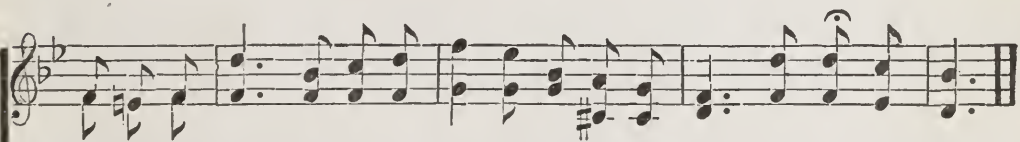
For step by step, He goes be - fore me, And marks my path, He knows the way.
 Still I will trust tho' worn and wea - ry, My Sav-ior leads, He knows the way.
 No foes of night can ere con-found me, For Je - sus leads, He knows the way.
 Thine ev-'ry foe, His pow'r will vanquish, Let Je - sus lead, He knows the way.



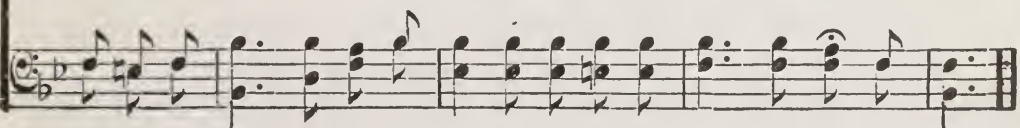
CHORUS.



He knows the way that leads to glo - ry; Thy ev-'ry fear He will al - lay,
 He knows the way Thy ev-'ry fear



And bring thee safe at last to heav-en, Let Je-sus lead, He knows the way.



Lizzie DeArmond.

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Homer A.

M. 85 =

1. When comes to the wea - ry a bless - ed re - lease, Wh
2. When fad - eth the day and dark shad - ows draw nigh, Wh
3. When home - lights we see shin - ing bright - ly a - bove, Wh

pass to His king - dom of peace, When free from the woes that on ear
hand, it is not death to die; He'll wipe ev - 'ry tear, roll a - w
soon, thro' His won - der - ful love, We'll praise Him who called us His h

CHORUS.

We'll say "good-night," here, but "good-morn-ing" up there.
We'll say "good-night," here, but "good-morn-ing" up there. Good-morn-ing
We'll say "good-night," here, but "good-morn-ing" up there.

Christ is the Light, Good-morn - ing up there where cometh no night; When

earth to God's heaven so fair, We'll say "good-night" here, but "good-morn-ing" up there.

Love Led Him to Calvary.

Geo. O. Webster.

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Chas. H. Gabriel.

M. 138 = ♩ .

1. Love led the Sav - ior, in days long a - go, Down to earth's
 2. Love, for a man - ger, a - ban - doned a throne, Seek - ing the
 3. See - ing the soul in its in - fi - nite worth, Stoop - ing, in
 4. Long - ing, in pit - y, the lost ones to save, Brav - ing the

dark - ness, its sin and its woe; Seek - ing the lost ones, His mer - cy to
 sin - ful, the sad and the lone; Yearn - ing to win them and make them His
 love, to the low - li - est birth, Seek - ing the lost in the by - ways of
 Gar - den, the Cross and the Grave, Seek - ing this on - ly, the sin - ful to

CHORUS. *Faster.*

show, Love led Him to Cal - va - ry.
 own, Love led Him to Cal - va - ry. Love led Him to
 earth, Love led Him to Cal - va - ry.
 save, Love led Him to Cal - va - ry.

Cal - va - ry, Love led Him to Cal - va - ry; Seek - ing the

lost, at the ut - ter - most cost, Love led Him to Cal - va - ry.

P. P. Bliss.

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James

M. 72 =

1. I will sing of my Re-deem-er, And His won-drous lov-
 2. I will tell the won-drous sto-ry, How my lost es-tat-
 3. I will praise my dear Re-deem-er, His tri-um-ph'ant pow-
 4. I will sing of my Re-deem-er, And His heav'n-ly lov-

On the cru-el cross He suf-fered, From the curse to set
 In His boundless love and mer-cy, He the ran-som free
 How the vic-to-ry He giv-eth O-ver sin, and death
 He from death to life hath brought me, Son of God with Him

CHORUS.

Sing, oh, sing..... of my Re-deem-er,
 Sing, oh, sing of my Re-deem-er, Sing, oh, sing of my Re-deem-

blood..... He purchased me,..... On the cross
 He purchased me, With His blood He purchased me, He sealed my


par-don, Paid the debt..... and made me free,
 cross He sealed my pardon, Paid the debt and made me free, and

Somebody Cares.

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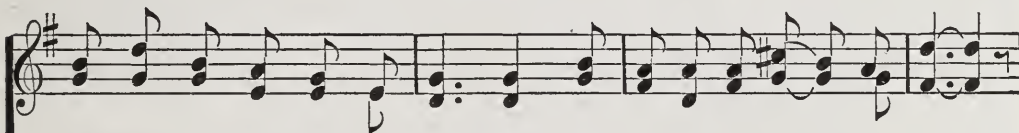
Fannie Edna Stafford.

Homer A. Rodeheaver.

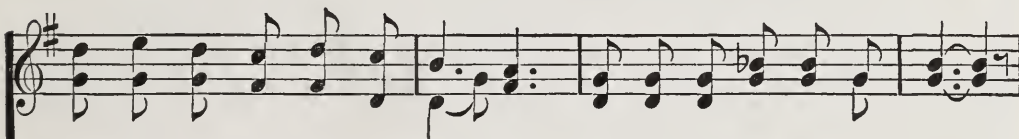
M. 50 = 



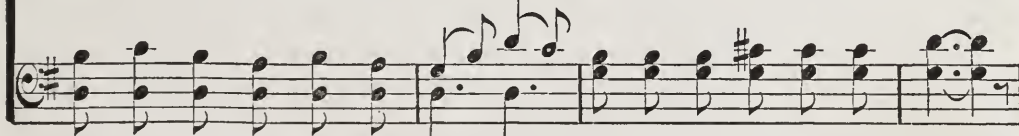
1. Some-bod-y knows when your heart aches, And ev-'ry-thing seems to go wrong;
2. Some-bod-y cares when you're tempted, And your mind grows diz-zy and dim;
3. Some-bod-y loves you when wea - ry; 4. Some-bod-y loves you when strong;



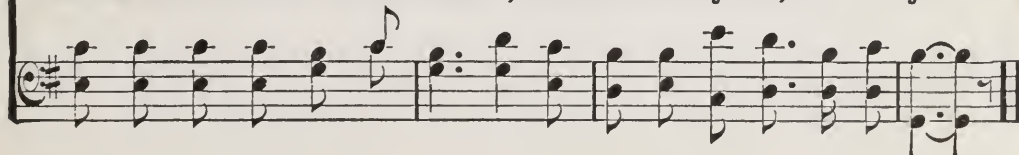
Some-bod - y knows when the shad - ows Need chas-ing a-way with a song;
Some-bod - y cares when your weak - est, And far-thest a - way from Him;
Al - ways is wait-ing to help you, He watch-es you—one of the throng



Some-bod-y knows when you're lone - ly, Tired, dis-cour-aged and blue;
Some-bod-y grieves when you're fall - en, You are not lost from His sight;
Need - ing His friend-ship so ho - ly, Need-ing His watch-care so true;



Some-bod - y wants you to know Him, And know that He dear-ly loves you.
Some-bod - y waits for your com-ing, And He'll drive the gloom from your night.
His name? We call His name Je - sus; He loves ev-'ry-one, He loves you.



Rev. N. A. McAulay.

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B. D. Ackley.

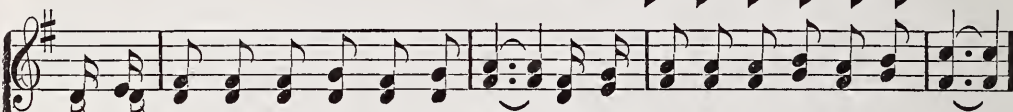
M. 56 = .



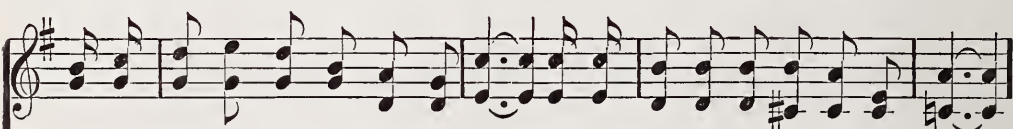
1. I am somewhat old-fashioned, I know, When it comes to re-lig-ion and God;
2. I be-lieve that the Bi-ble is true, Tho' the crit-ics have torn it a - part,
3. I be-lieve our re-lig-ion must be Not a cloak for our meanness or shame,



Man-y think I am pain-ful - ly slow, Since I walk where my fathers have trod.
All its warnings and mir - a - cles too, I do whol - ly ac-cept with my heart.
But a pow - er from bond-age to free, All who trust in that heav-en - ly name.



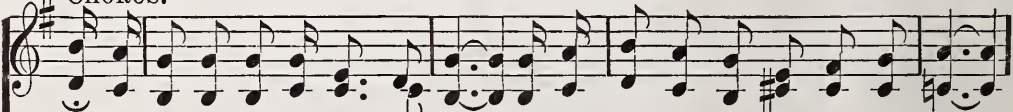
I be-lieve in re-pent-ance from sin, And that Je-sus with-in us must dwell;
I be-lieve that the Sab-bath was made To be sa-cred-ly kept for the Lord;
I am tell-ing the peo-ple each day, That the sin-ner for-ev-er is lost,



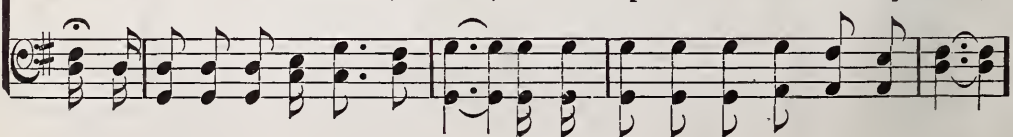
I be-lieve that if heav-en we win, We must flee from the ter-rors of hell.
And when bro-ken for pleas-ure or trade, We shall miss the e-ter-nal re - ward.
Who has failed to ac-cept the true way Which was o-pened at in - fi-nite cost.



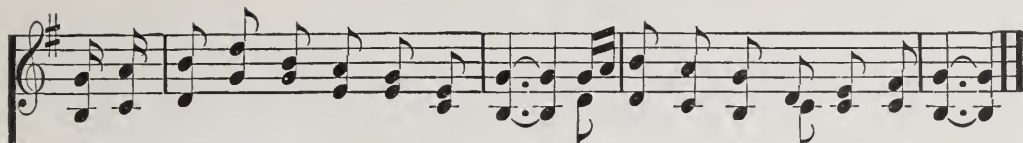
CHORUS.



I'm a lit - tle old fashioned, I know; But God's peace has a home in my soul,



The Old Fashioned Faith.



And I'll praise Him wher-ev-er I go, For cleans - ing and mak-ing me whole.



9

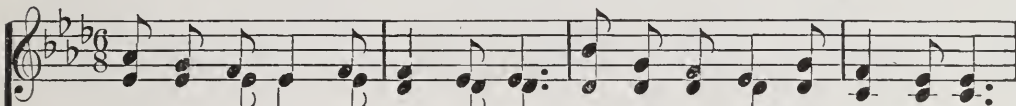
Open My Eyes, That I May See.

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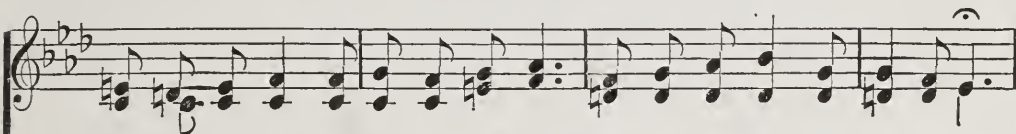
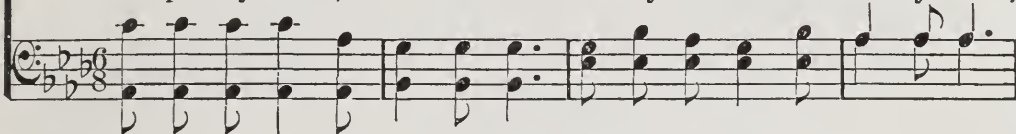
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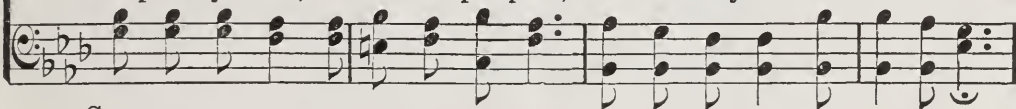
Clara. H. Scott.



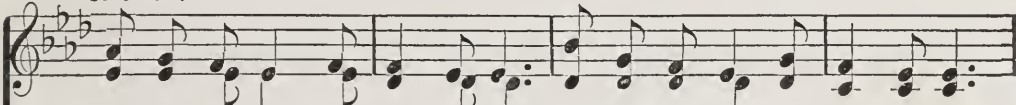
1. O - pen my eyes, that I may see Glimpses of truth Thou hast for me;
2. O - pen my ears, that I may hear Voic - es of truth Thou send-est clear;
3. O - pen my mouth, and let me bear Glad - ly the warm truth ev-'ry-where;



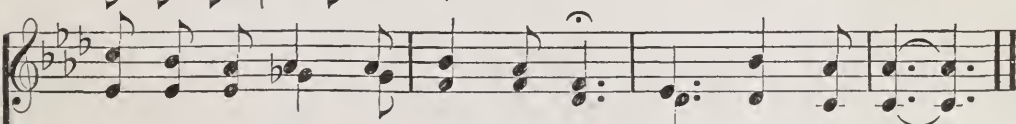
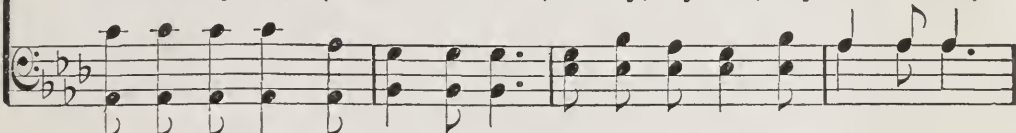
Place in my hands the won-der-ful key That shall un-clasp, and set me free.
And while the wave-notes fall on my ear, Ev - 'ry-thing false will dis-ap-pear.
O - pen my heart, and let me pre-pare, Love with Thy chil-dren thus to share.



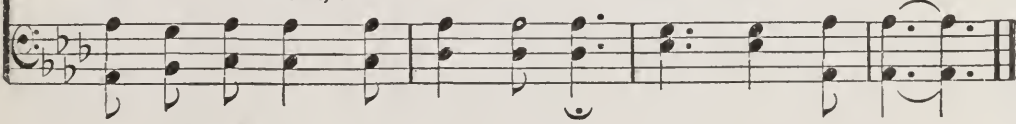
CHORUS.



Si - lent - ly now I wait for Thee, Read-y, my God, Thy will to see;



O - pen my { eyes,
ears,
heart, } il - lu - mine me, Spir - it di - vine!



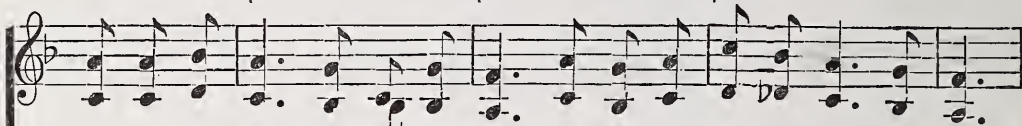
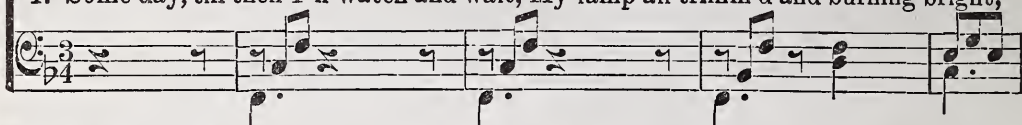
Fanny J. Crosby.

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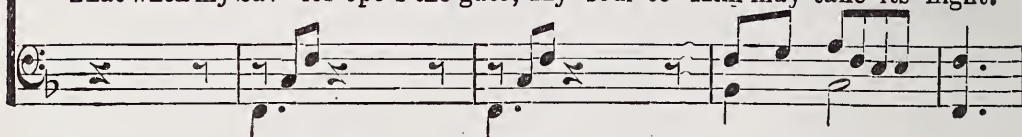
Geo. C. Stebbins.



1. Some day the sil - ver cord will break, And I no more as now shall sing;
2. Some day my earth-ly house will fall, I can-not tell how soon 'twill be,
3. Some day when fades the golden sun Be-neath the ros - y-tint - ed west,
4. Some day, till then I'll watch and wait, My lamp all trimm'd and burning bright,



But, O, the joy when I shall wake With-in the pal-ace of the King?
 But this I know—my All in All Has now a place in heav'n for me.
 My bless-ed Lord shall say, "well done!" And I shall en-ter in - to rest.
 That when my Sav - ior ope's the gate, My soul to Him may take its flight.



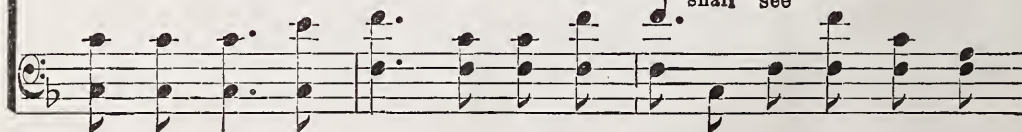
CHORUS.



And I shall see Him face to face, And tell the
 shall see to face,



sto - ry—Saved by grace; And I shall see Him face to
 shall see



face, And tell the sto - ry—Saved by grace.
 to face,



Wm. C. Poole.

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B. D. Ackley.

DUET.

1. Have you been in the gar-den with Je - sus, A - lone with the Sav-ior in
 2. Have you been in the gar-den with Je - sus, And prayed till the break of the
 3. Have you been in the gar-den with Je - sus, O say, have you tar-ried in

prayer? Did the an - gels of heav - en come near you, Was Je - sus a -
 day, And the glo - ry of heav-en's bright morn - ing, Drove all of the
 prayer Till the an - gels from heav - en there met you, With Je - sus, the

CHORUS

wait - ing you there?
 dark-ness a - way? Have you been in the gar - den with Je - sus,
 Sav - ior, in prayer?

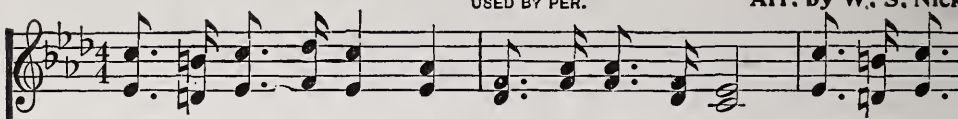
Have you walked with Him, talked with Him there? Have you been in the

gar - den with Je - sus—All a - lone with the Sav - ior in prayer.

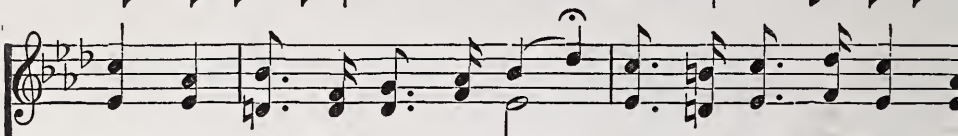
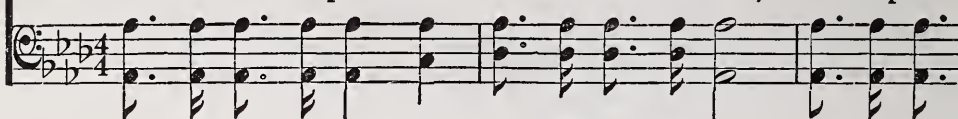
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Arr. by W. S. Nick



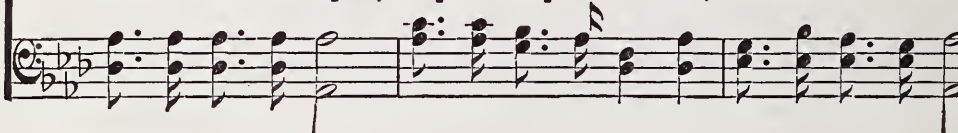
1. In a lone-ly church-yard, ma-ny miles a-way, Lies your dear
2. Now the old home, va-cant, has no charms for you; One dear form
3. Now in true re-pent-ance to the Sav-ior flee, He who par-d



moth-er, 'neath the cold, cold clay; Mem-'ries oft re-turn-in
 ab-sent, moth-er, kind and true; Ev-er-more she dwells wh
 moth-er, mer-cy has for thee; Now He waits to com-fo



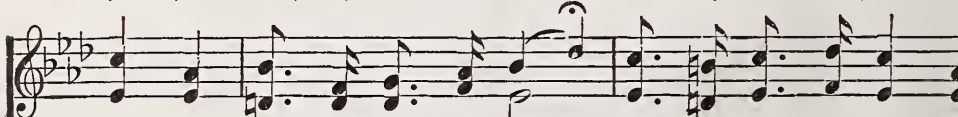
of her tears and sighs, If you love your moth-er, meet her in the sk
 pleas-ure nev-er-dies, If you love your moth-er, meet her in the sk
 He will not de-spise, If you love your moth-er, meet her in the sk



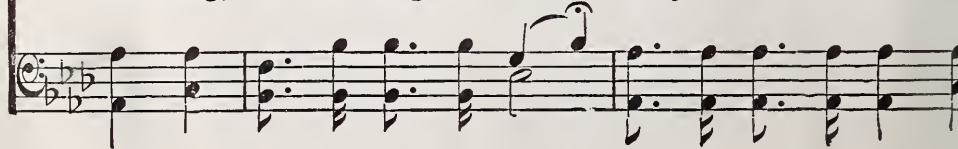
CHORUS.



Lis-ten to her plead-ing, "Wand'ring boy, come home," Lov-ing-ly



treat-ing, do no long-er roam; Let your man-hood wak-



Meet Mother in the Skies.

heav'nward lift your eyes; If you love your mother, meet her in the skies.

13 I'm On a Shining Pathway.

John Hogarth Lozier.
SOLO OR CHORUS.

1. I am on a shin - ing path-way, A - down life's short-'ning years,
2. My soul hath had its con - flicts With might-y hosts of sin;
3. I am com - ing near the cit - y My Sav - ior's hands have piled,

And my heart hath known its sor - rows, Mine eyes have seen their tears;
With dead - ly foes with - out me, And dead - lier foes with - in;
And I know my Fa - ther's wait - ing To wel - come home His child;

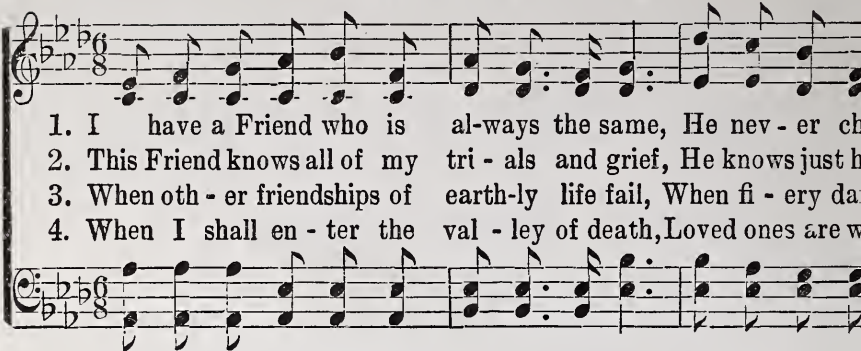
cres.
But I saw those shad - ows flee, And the shin - ing light I see,
But I saw those le - gions flee, And my soul found vic - to - ry,
For un - wor - thy tho' I be, He will find a place for me,

p
While I'm trust - ing in the mer - it Of the Man of Gal - i - lee.
When I trust - ed in the mer - it Of the Man of Gal - i - lee.
For He is the King of Glo - ry— The Man of Gal - i - lee!

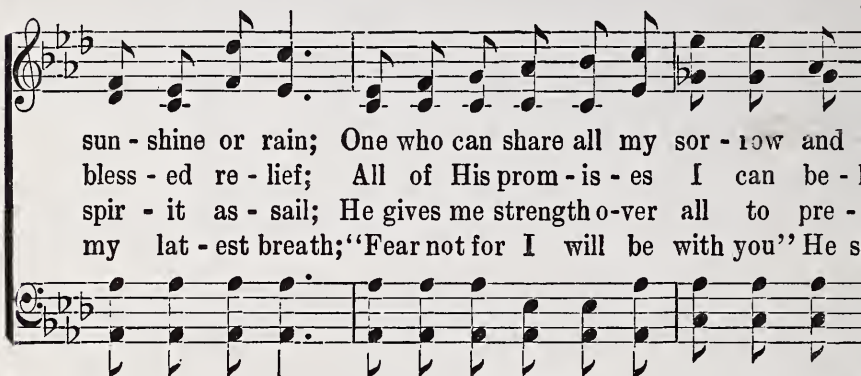
H. B.

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Herb

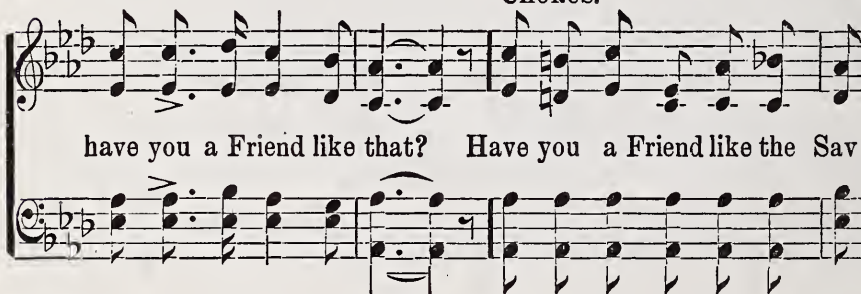


1. I have a Friend who is al-ways the same, He nev - er ch
 2. This Friend knows all of my tri - als and grief, He knows just h
 3. When oth - er friendships of earth-ly life fail, When fi - ery da
 4. When I shall en - ter the val - ley of death, Loved ones are w

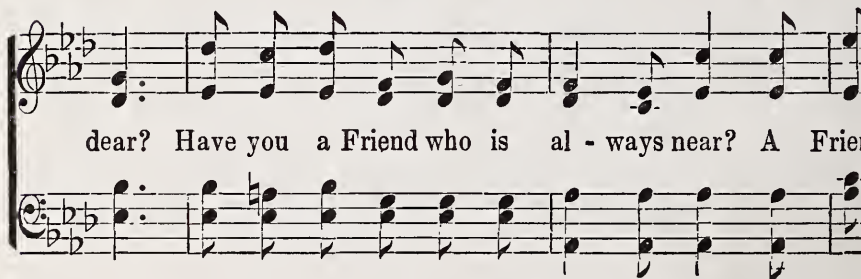


sun - shine or rain; One who can share all my sor - row and
 bless - ed re - lief; All of His prom - is - es I can be - l
 spir - it as - sail; He gives me strength o-ver all to pre -
 my lat - est breath; "Fear not for I will be with you" He s

CHORUS.



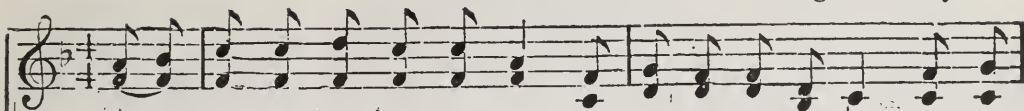
have you a Friend like that? Have you a Friend like the Sav



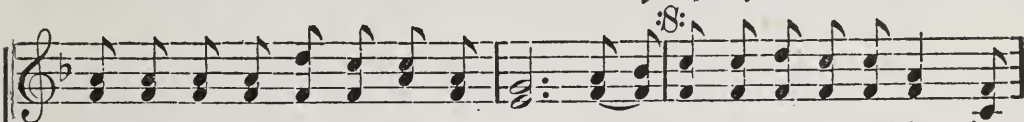
dear? Have you a Friend who is al - ways near? A Frier



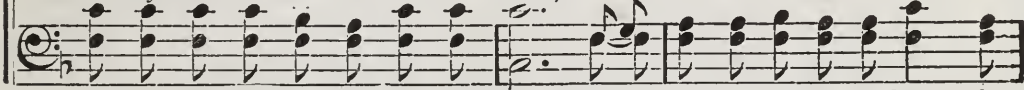
sor-rows can com-fort and cheer, Oh! have you a Friend like



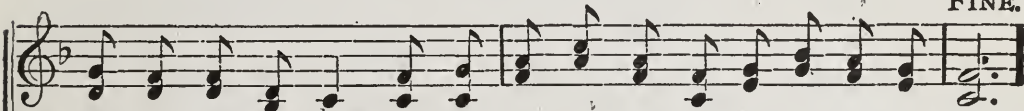
1. I have found a friend in Je - sus, He's ev-'ry-thing to me, He's the
2. He all my griefs has tak - en, and all my sorrows borne; In temp-
3. He will nev-er, nev - er leave me, nor yet for-sake me here, While I



fair-est of ten-thous-and to my soul; The Lil - y of the Val-ley, in
tation He's my strong and mighty tow'r; I have all for Him forsaken, and
live by faith and do His blessed will; A wall of fire about me, I've



D. S.—Lil - y of the Val-ley, the
FINE.



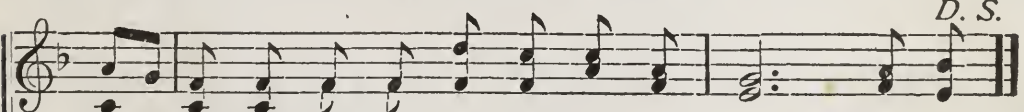
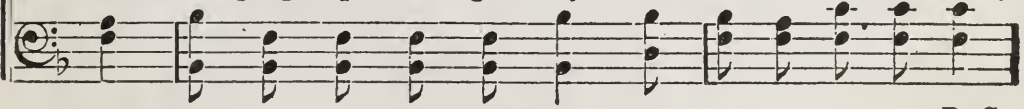
Him a - lone I see. All I need to cleanse and make me fully whole.
all my i-dols torn From my heart, and now He keeps me by His pow'r.
nothing now to fear, With His man-na He my hungry soul shall fill.



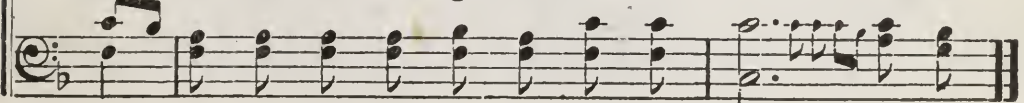
bright and Morning Star, He's the fair-est of ten-thousand to my soul.



In sor - row he's my com - fort, in troub-le He's my stay,
'Tho' all the world for - sake me, and Sa - tan tempt me sore,
Then sweeping up to glo - ry to see His bless - ed face,



He tells me ev - 'ry care on Him to roll. He's the
Thro' Je - sus I shall safe - ly reach the goal. He's the
Where riv - ers of de - light shall ev - er roll. He's the

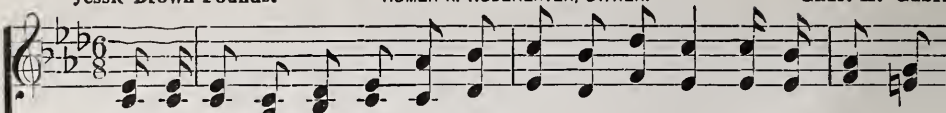


My Wonderful Dream.

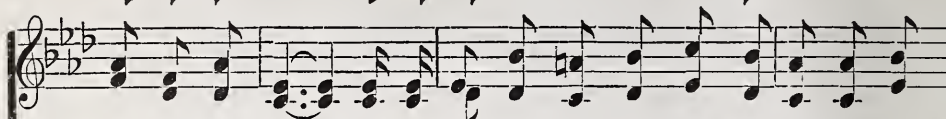
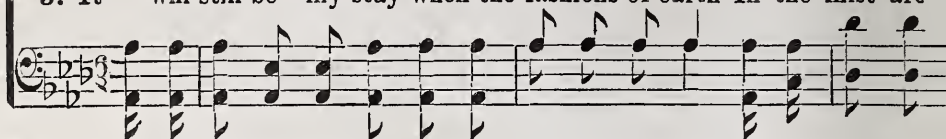
Jessie Brown Pounds.

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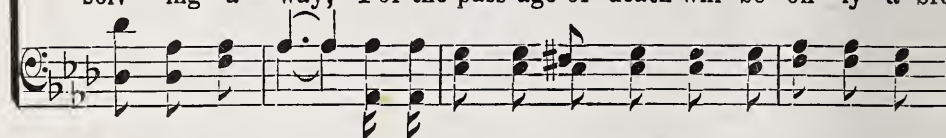
Chas. H. Gabriel.



1. There's a dream that I dream, of my Sav-ior di-vine, And I know that
2. There is sweet com-pen-sa-tion for heart-ache and loss In the hope that
3. It will still be my stay when the fashions of earth In the mist are



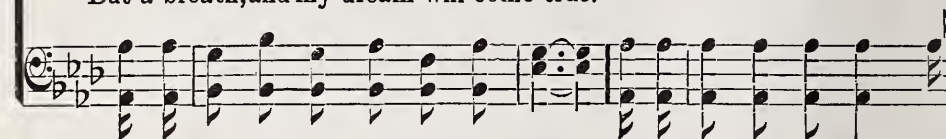
dream will come true; At the morn, in the night, comes the vis-ion of
 giv - en to me; I shall quickly for - get how the road was be -
 solv - ing a - way; For the pass-age of death will be on - ly a bre



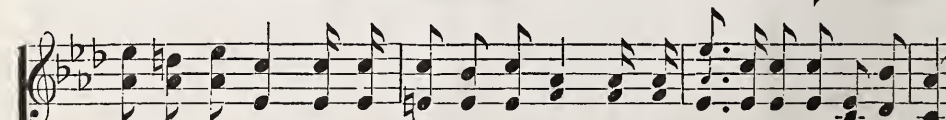
CHORUS.



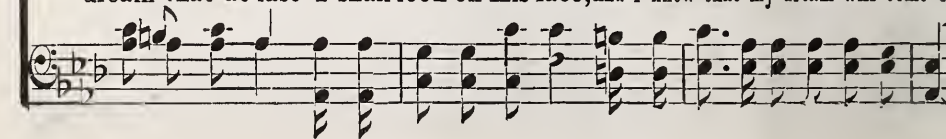
With a prom-ise e - ter - nal - ly new.
 When the King in His beau-ty I see. O this won-der-ful dream is
 But a breath, and my dream will come true.



se-cret of grace, And I would that this se-cret you knew;..... For
 that you knew;



dream that at last I shall look on His face, And I know that my dream will come t



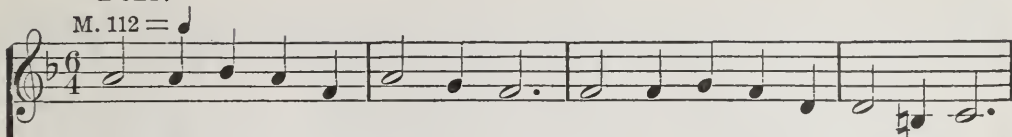
E. E. Hewitt.

DUET.

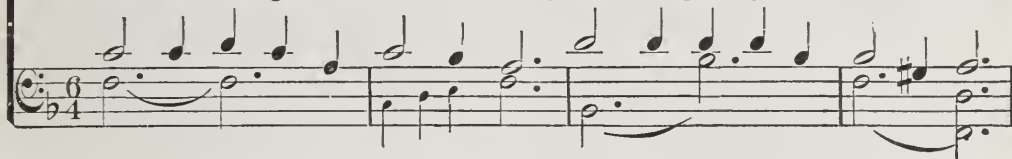
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B. D. Ackley.

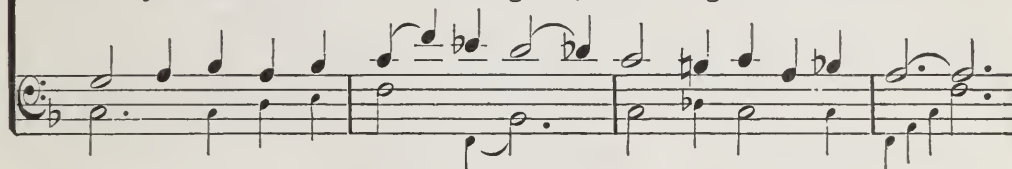
M. 112 =



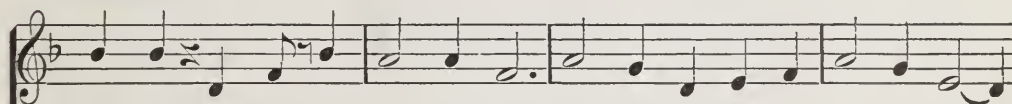
1. Drift - ing care-less - ly with the tide, Drift - ing o - ver the wa-ters wide,
2. Drift - ing al-most up - on the bar, Los - ing sight of the Bea-con Star;
3. Drift - ing on, with no shore in view, Think not skies will be al-ways blue;
4. Drift no lon-ger! let Je - sus save, Let Him guide you a-cross the wave,



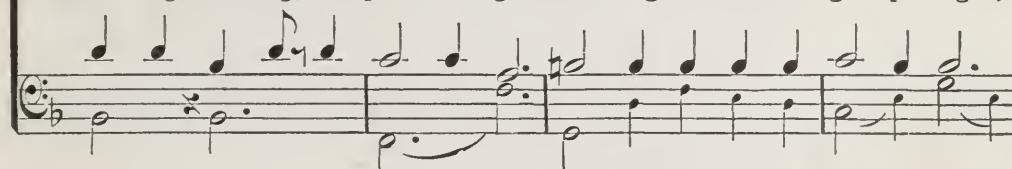
With no Cap-tain your course to guide, Drift - ing o - ver life's sea.....
 From the ha - ven of joy a - far, Drift - ing o - ver life's sea.....
 Storm and ship-wreck will come to you, Drift - ing o - ver life's sea.....
 Lest you sink in a sin - ner's grave, Drift - ing o - ver life's sea.....



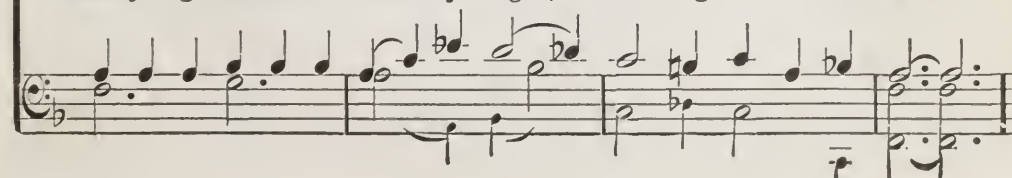
CHORUS



Drift-ing, drift-ing, no port in sight! Drift-ing far from the gos - pel light;



Lest you go down in the storm - y night; Drift - ing o - ver life's sea.



Ernest G. Wesley.

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Chas. H. Gabriel.

M. 69 = ♩ .

1. Still un-de-cid-ed, tho' close to life's gate, O why not now
 2. Still un-de-cid-ed, why yet still de-lay? All things are now
 3. Still un-de-cid-ed! for thee He was slain, And why should His
 4. Still un-de-cid-ed! His voice sounds so clear: "Come all ye who
 5. Still un-de-cid-ed! O wait not too long; O turn from the

en-ter, al-read-y 'tis late; Je-sus is wait-ing and call-ing for you;
 read-y, Love shows you the way, Night fast approaches, the day pass-es by,
 suf-f'ring for thee be in vain? Think of the scourging, the spear and the cross
 wea-ry who fal-ter and fear, Free-ly I par-don, and cleanse and receive!
 world and its wild, restless throng; Je-sus now calls you—once more doth He call

CHORUS.

Chains He will sev-er— all things He can do.
 Heed now His plead-ing:—"O why will you die?"
 Life He would give you,—all else is but loss. Why not de-cide to-night
 Why not ac-cept Him and on Him be-lieve?
 Come while He's wait-ing, and trust Him for all.

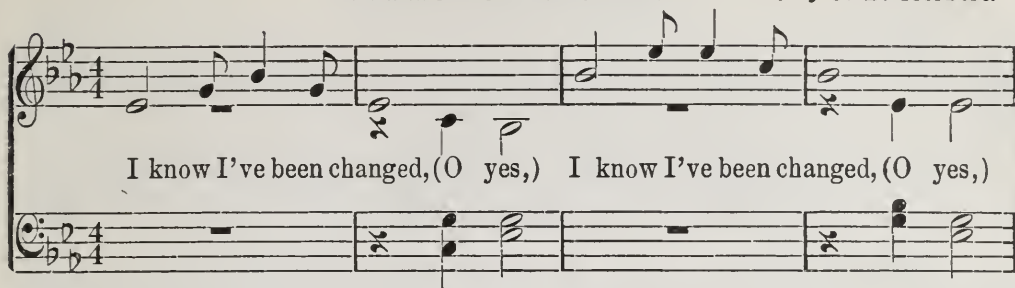
Why not de-cide to-night? Je-sus is wait-ing and call-ing for thee,

Call-ing for thee, call-ing for thee; Call-ing, is call-ing now for thee.

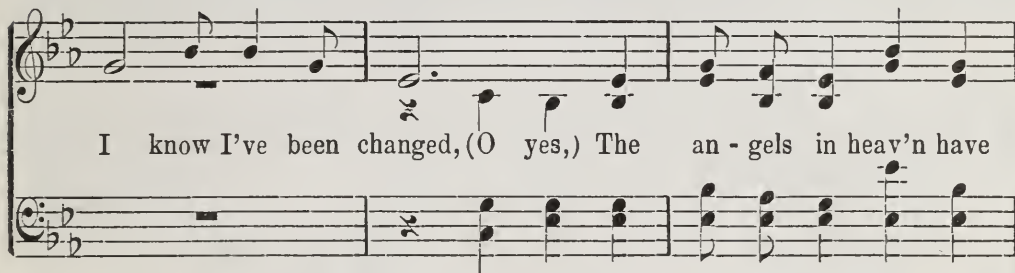
19 The Angels in Heaven Have Changed My Name.

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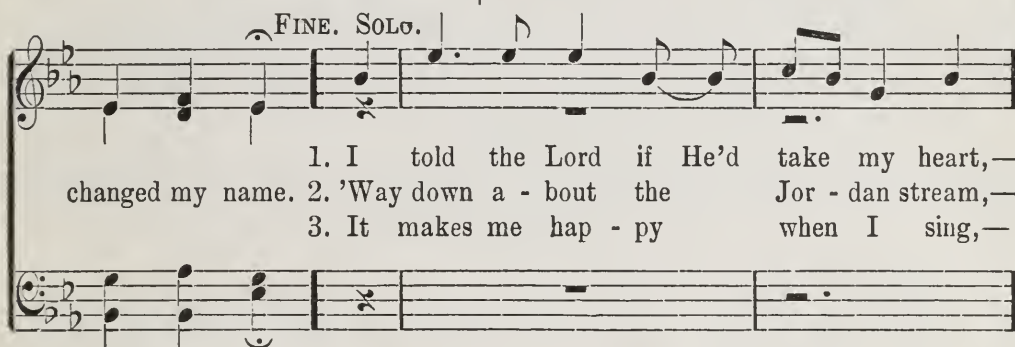
Arr. by J. B. Herbert.



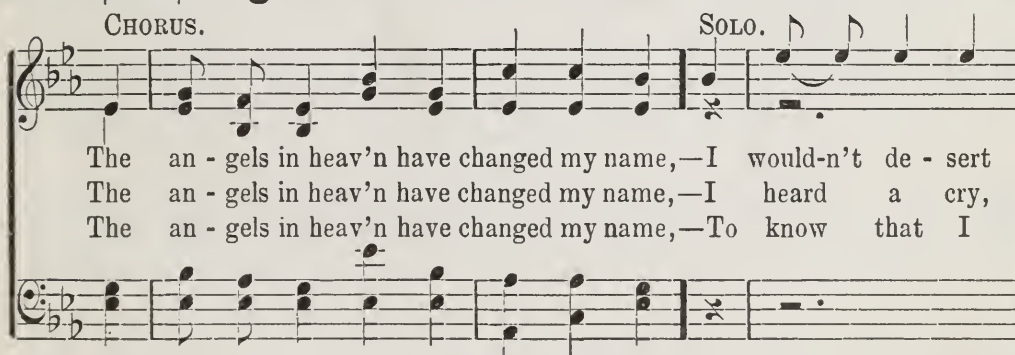
I know I've been changed, (O yes,) I know I've been changed, (O yes,)



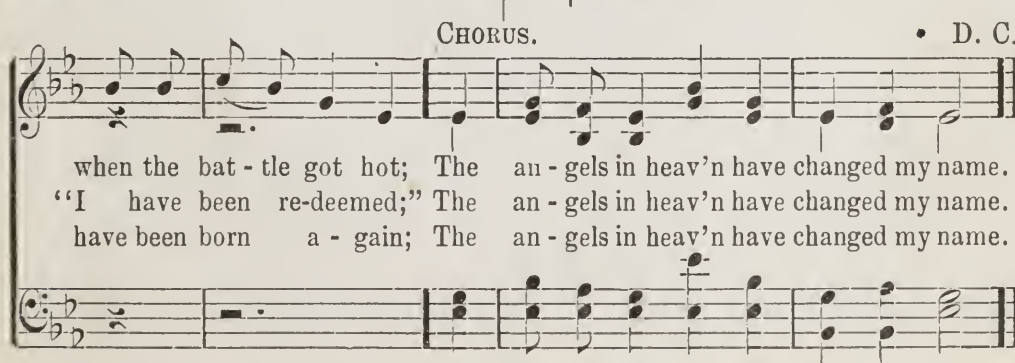
I know I've been changed, (O yes,) The an - gels in heav'n have



1. I told the Lord if He'd take my heart,—
changed my name. 2. 'Way down a - bout the Jor - dan stream,—
3. It makes me hap - py when I sing,—



The an - gels in heav'n have changed my name,—I would-n't de - sert
The an - gels in heav'n have changed my name,—I heard a cry,
The an - gels in heav'n have changed my name,—To know that I



when the bat - tle got hot; The an - gels in heav'n have changed my name.
"I have been re-deemed;" The an - gels in heav'n have changed my name.
have been born a - gain; The an - gels in heav'n have changed my name.

Ida L. Reed.

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B.

M. 63 = ♩ .

1. Out of the dark - ness, in - to the light, Out of your w
 2. Out of your sor - row, in - to His joy, Joy that this e
 3. Lean on His prom - ise, pre - cious and blest, Come un - to H

in - to His night, Je - sus is call - ing, call - ing to - day; W
 nev - er de - stroy; Why will you turn the Sav - ior a - way, W
 par - don and rest; Lo! He is call - ing, call - ing you still, W

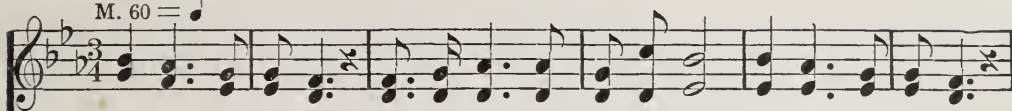

CHORUS.

turn from His love a - way?
 pa - tient - ly waits to - day? List to His plead - ing, ten - der
 yield to His bless - ed will?

Kneel with your bur - den low at His feet; Long have you grieve

Sav - ior and King; Now, tho' un - wor - thy, your all to H

Fanny J. Crosby.

M. 60 = 

1. O my re-deem-er, What a Friend Thou art to me! O what a ref-uge
2. When, in their beau-ty, Stars un-veil their sil-ver light, Then, O my Sav-ior,
3. Je - sus, my Sav-ior, When the last deep shad-ows fall; When, in the si-lence,



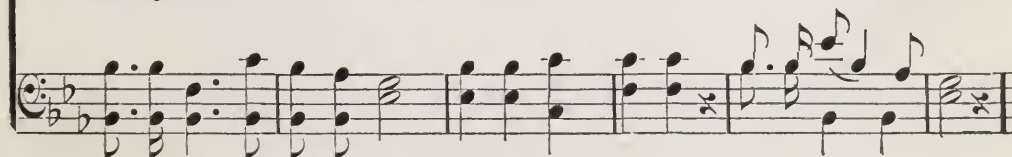
I have found in Thee! When the way was dreary, And my heart was sore oppressed,
Give me songs at night—Songs of yonder mansions, Where the dear ones gone before
I shall hear Thy call,—In Thine arms re-pos-ing Let me breathe my life a-way,



'Twas Thy voice that lulled me To a calm, sweet rest.
Sing Thy praise for - ev - er, On that peace-ful shore. Near-er, draw near-er,
And a - wake tri - um-phant, In e - ter - nal day.



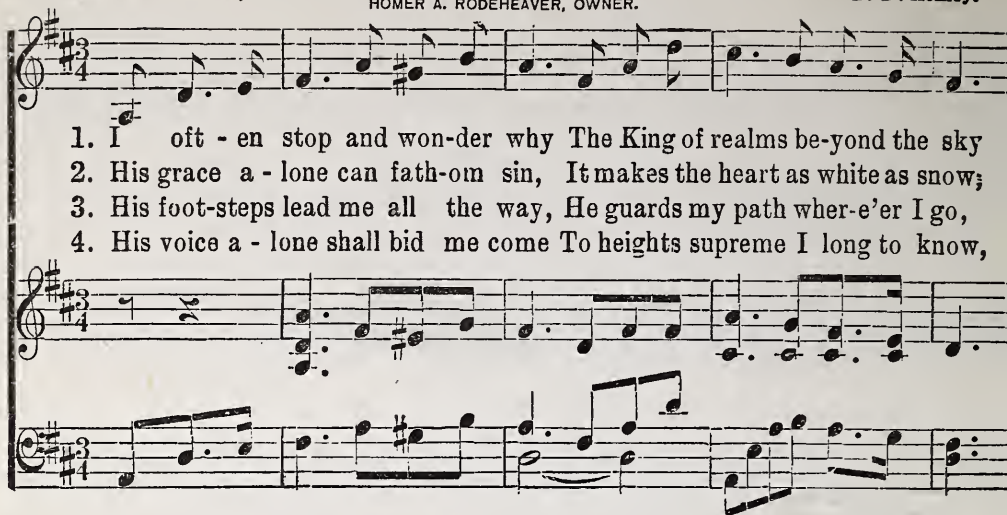
Till my soul is lost in Thee; Near-er, draw near-er, bless-ed Lord, to me.



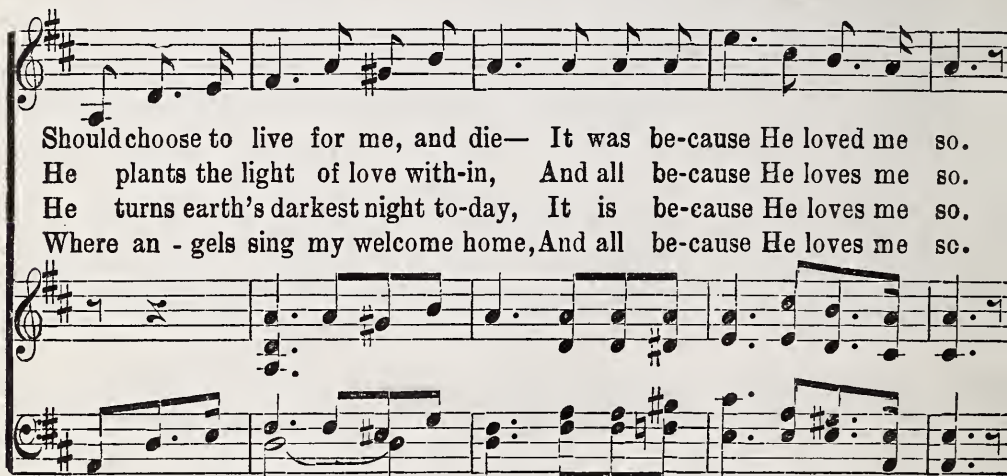
Rev. A. H. Ackley.

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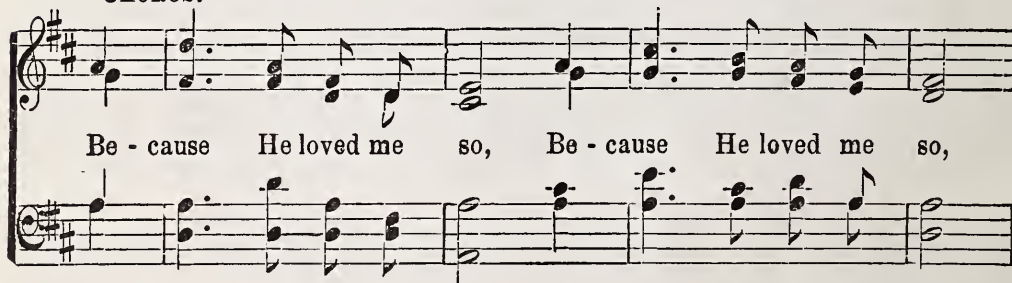


1. I oft - en stop and won - der why The King of realms be - yond the sky
 2. His grace a - lone can fath - om sin, It makes the heart as white as snow;
 3. His foot - steps lead me all the way, He guards my path wher - e'er I go,
 4. His voice a - lone shall bid me come To heights supreme I long to know,

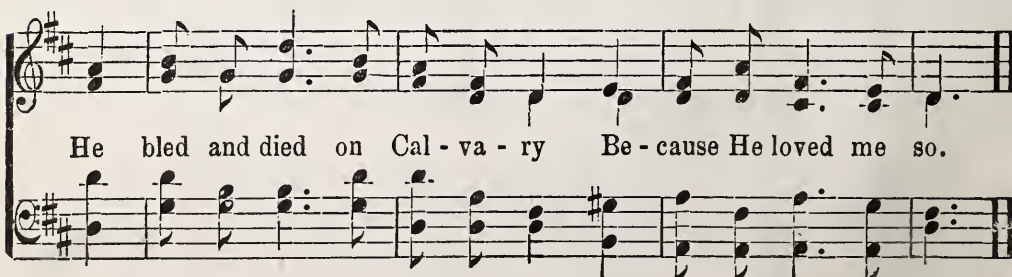


Should choose to live for me, and die— It was be - cause He loved me so.
 He plants the light of love with - in, And all be - cause He loves me so.
 He turns earth's darkest night to - day, It is be - cause He loves me so.
 Where an - gels sing my welcome home, And all be - cause He loves me so.

CHORUS.



Be - cause He loved me so, Be - cause He loved me so,



He bled and died on Cal - va - ry Be - cause He loved me so.

Jesus Leads.

John R. Clements.

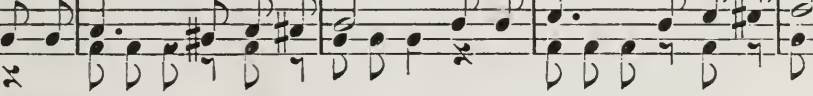
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Jno. R. Sweeney.

M. 76 =

1. Like a shep-herd, ten-der, true, Je-sus leads, Je-sus leads,
2. All a-long life's rug-ged road, Je-sus leads, Je-sus leads,
3. Thro' the sun-lit ways of life Je-sus leads, Je-sus leads,

Dai - ly finds us pas-tures new, Je-sus leads, Je-sus leads;
Till we reach yon blest a - bode, Je-sus leads, Je-sus leads;
Thro' the warrings and the strife Je-sus leads, Je-sus leads;
Je - sus leads, Je - sus leads;



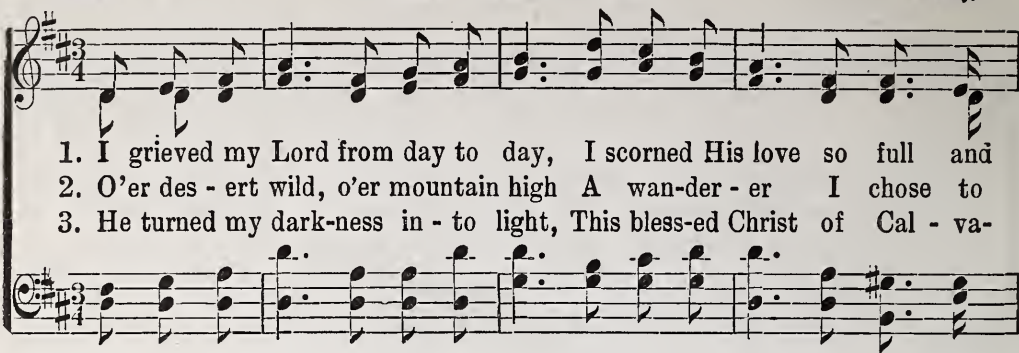
 If thick mists are o'er the way, Or the flock 'mid danger feeds,
 All the way, before, He's trod, And He now the flock precedes,
 When we reach the Jordan's tide, Where life's bound - 'ry-line re-cedes,
 (1) If thick mists are o'er the way, Or the flock 'mid danger feeds,

He will watch them lest they stray, Je - sus leads, Je - sus leads.
 Safe in - to the folds of God Je - sus leads, Je - sus leads.
 He will spread the waves a - side, Je - sus leads, Je - sus leads.
 Je - sus leads,

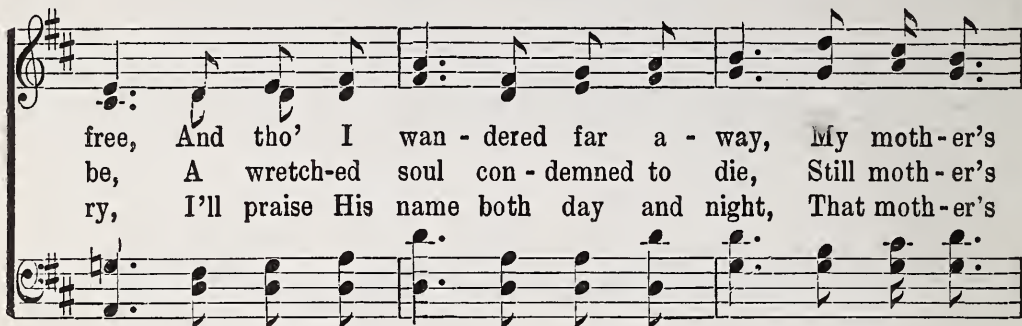
Lizzie DeArmond.

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B. D. Ackley.

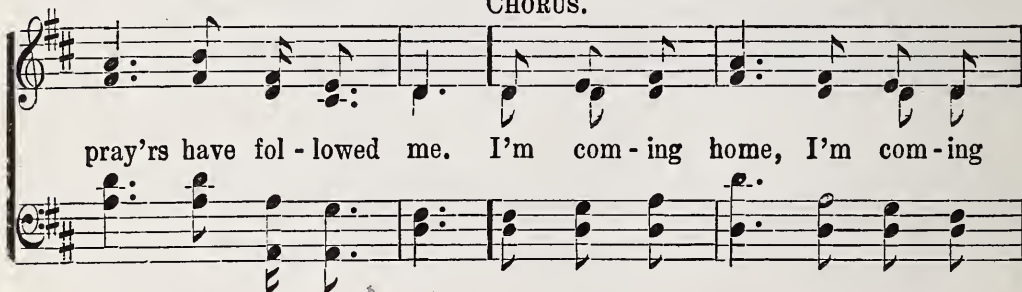


1. I grieved my Lord from day to day, I scorned His love so full and
 2. O'er des-ert wild, o'er mountain high A wan-der-er I chose to
 3. He turned my dark-ness in-to light, This bless-ed Christ of Cal-va-

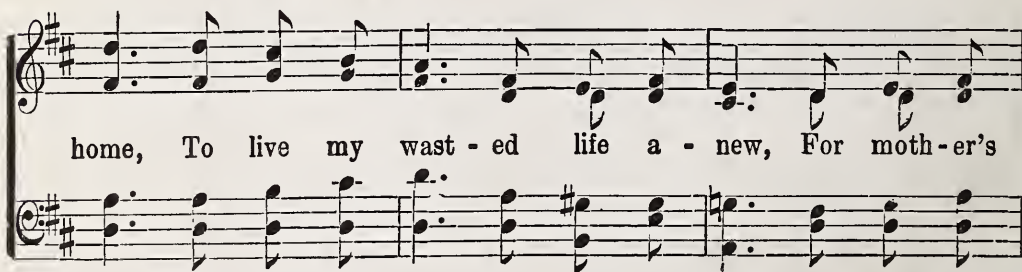


free, And tho' I wan-dered far a-way, My moth-er's
 be, A wretch-ed soul con-demned to die, Still moth-er's
 ry, I'll praise His name both day and night, That moth-er's

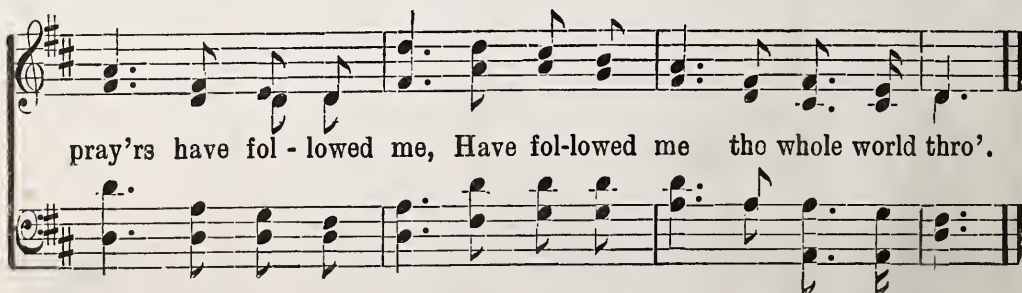
CHORUS.



pray'rs have fol-lowed me. I'm com-ing home, I'm com-ing



home, To live my wast-ed life a-new, For moth-er's



pray'rs have fol-lowed me, Have fol-lowed me tho whole world thro'.


Above song recorded by Homer Rodeheaver on RAINBOW RECORD—

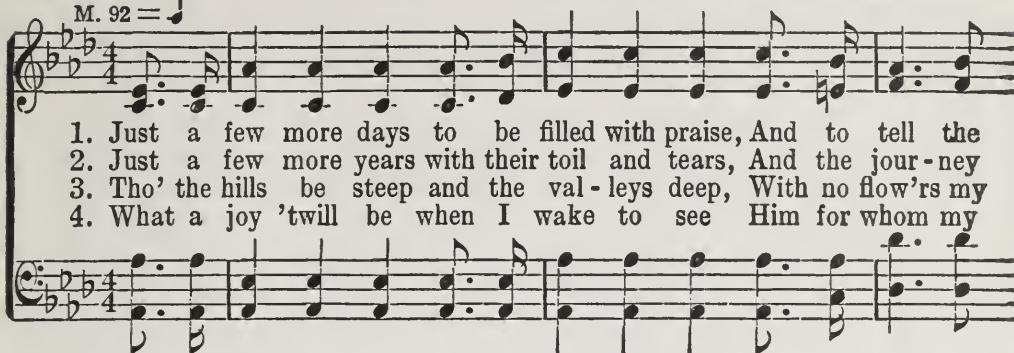
25 Where the Gates Swing Outward Never.

C. H. G.

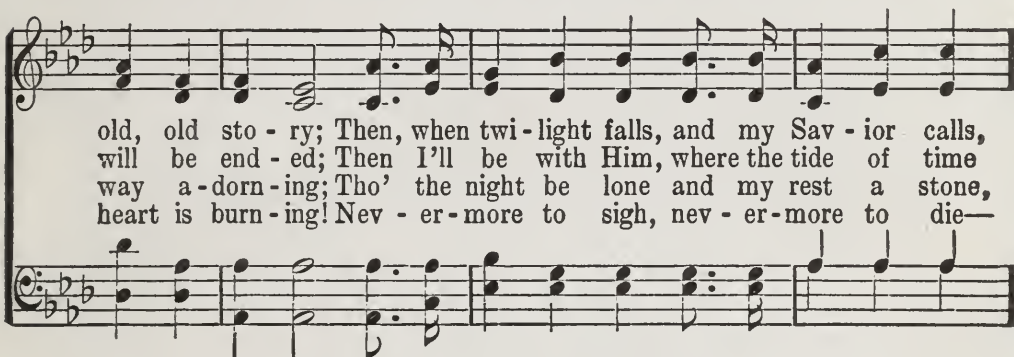
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Chas. H. Gabriel.

M. 92 = 

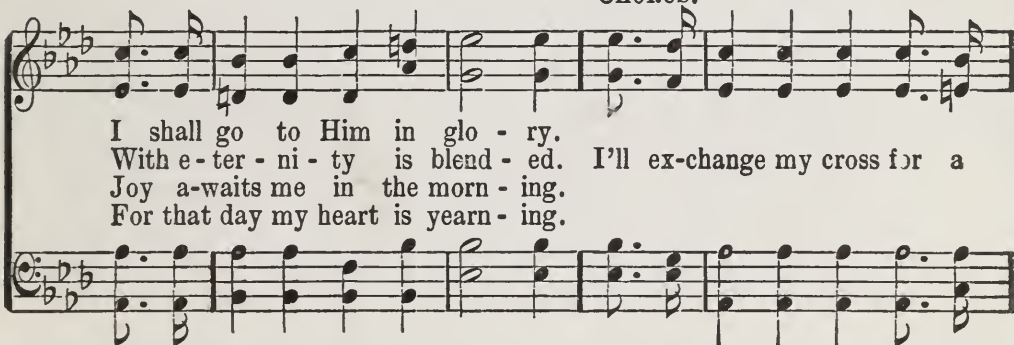


1. Just a few more days to be filled with praise, And to tell the
2. Just a few more years with their toil and tears, And the jour-ney
3. Tho' the hills be steep and the val-leys deep, With no flow'rs my
4. What a joy 'twill be when I wake to see Him for whom my

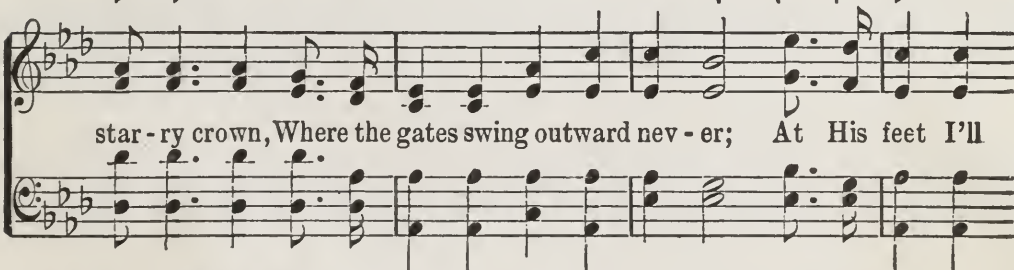


old, old sto-ry; Then, when twi-light falls, and my Sav-ior calls,
will be end-ed; Then I'll be with Him, where the tide of time
way a-dorn-ing; Tho' the night be lone and my rest a stone,
heart is burn-ing! Nev-er-more to sigh, nev-er-more to die—

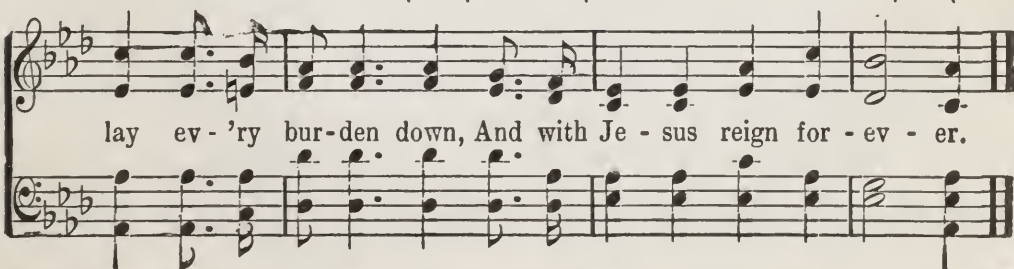
CHORUS.



I shall go to Him in glo-ry.
With e-ter-ni-ty is blend-ed. I'll ex-change my cross for a
Joy a-waits me in the morn-ing.
For that day my heart is yearn-ing.



star-ry crown, Where the gates swing outward nev-er; At His feet I'll



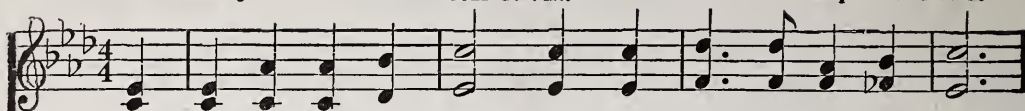
lay ev-'ry bur-den down, And with Je-sus reign for-ev-er.

My Lord and I.

Mrs. L. Shorey.

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USED BY PER.

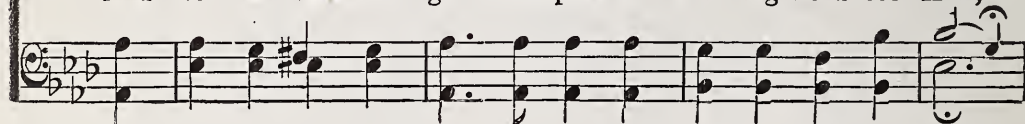
Joseph D. Little.



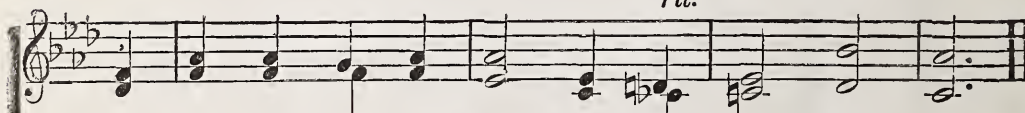
1. I have a Friend so pre - cious, So ver - y dear to me,
2. He knows how much I love Him, He knows I love Him well;
3. I tell Him all my sor - rows, I tell Him all my joys,
4. He knows how I am long - ing Some wea - ry soul to win,



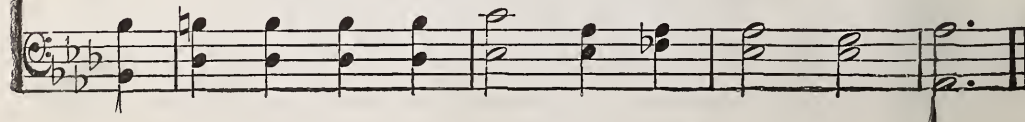
He loves me with a ten - der love, He loves so faith - ful - ly,
But with what love He lov - eth me My tongue can nev - er tell;
I tell Him all that pleas - es me, I tell Him what an - noys;
And so He bids me go and speak A lov - ing word for Him;



I could not live a - part from Him, I love to feel Him nigh,
It is an ev - er - last - ing love, In ev - er rich sup - ply,
He tells me what I ought to do, He tells me what to try;
He bids me tell His won - drous love, And why He came to die;

*rit.*

And so we dwell to - geth - er, My Lord and I.
And so we love each oth - er, My Lord and I.
And so we ~~take~~ to - geth - er, My Lord and I.
And so we work to - geth - er, My Lord and I.



The End of the Road.

Lizzie DeArmond.

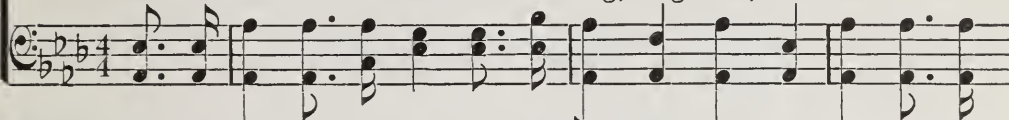
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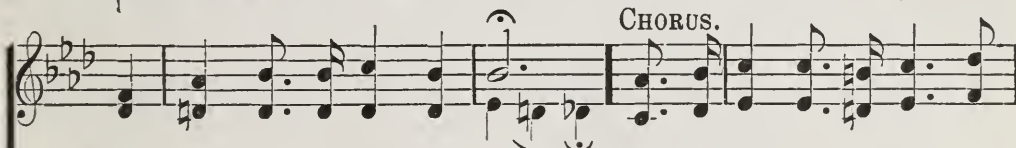
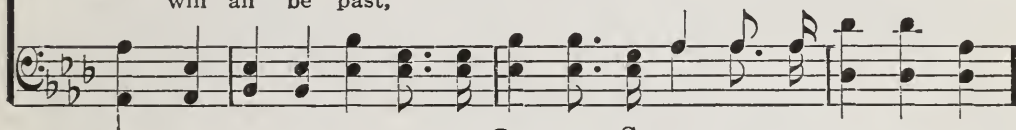
M. 108 =



1. When I come to the end of the long, long road, The shad-ows will
2. Look-ing back o'er the years that were hard and drear, The hand of the
3. When I come to the end of the long, long road, And tri - als will

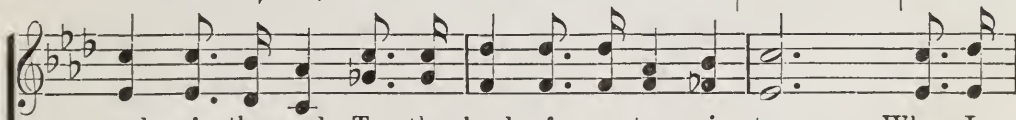


flee a - way, And I'll stand in the glo - ri - ous light of God,
 will flee a - way,
 Christ I'll see; While my heart will go forth with a song of praise,
 the Christ I'll see;
 all be past, I shall look in the face of my dear-est Friend,
 will all be past,

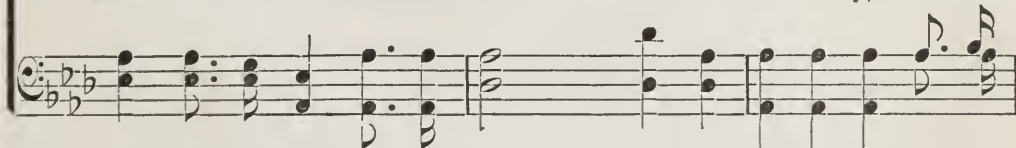
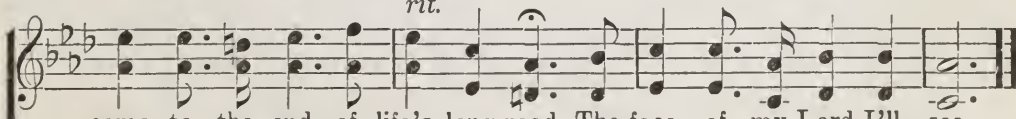


CHORUS.

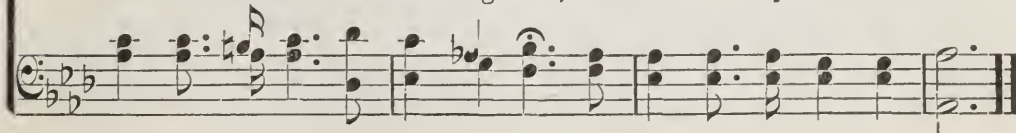
Where dwell - eth e - ter - nal day.....When I come to the end, the
 Be - cause of His love for me.....
 Safe home in His heav'n at last.....When I come to the

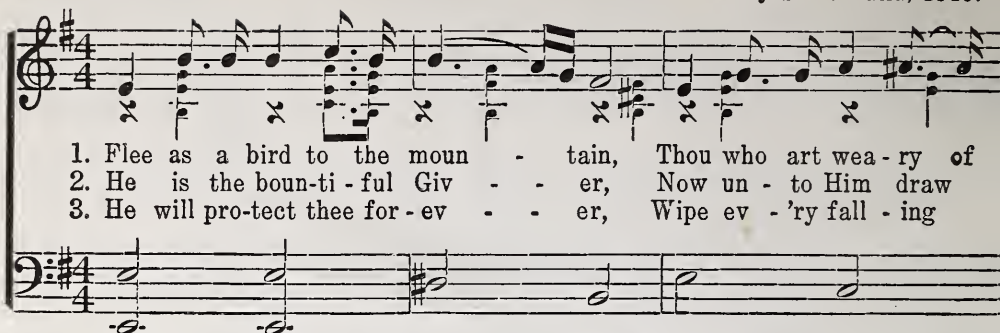


end of the road, To the land of e - ter - ni - ty, When I
 To the land of e - ter - ni - ty,

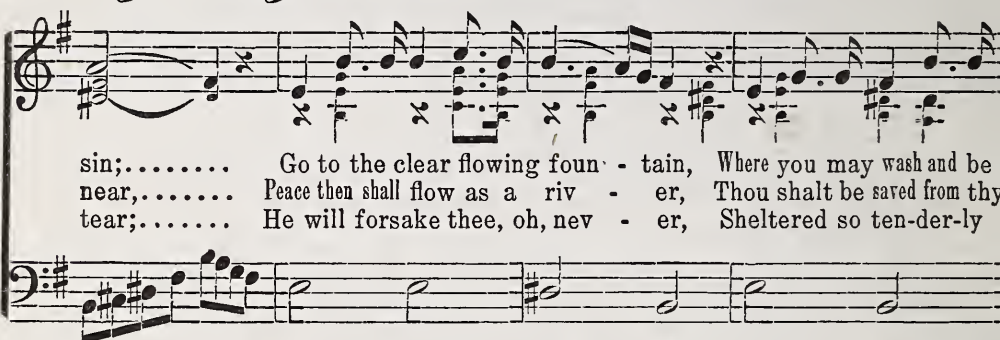
*rit.*

come to the end of life's long road, The face of my Lord I'll see.

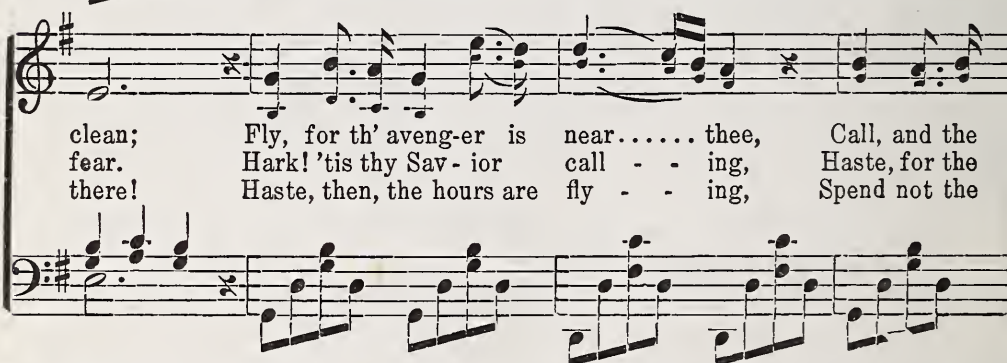




1. Flee as a bird to the moun - tain, Thou who art wea - ry of
 2. He is the boun-ti - ful Giv - - er, Now un - to Him draw
 3. He will pro-tect thee for-ev - - er, Wipe ev - 'ry fall - ing

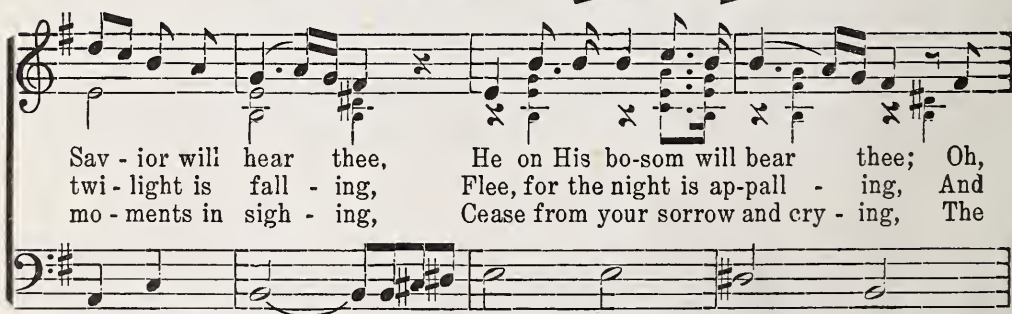


sin;..... Go to the clear flowing foun - tain, Where you may wash and be
 near;..... Peace then shall flow as a riv - er, Thou shalt be saved from thy
 tear;..... He will forsake thee, oh, nev - er, Sheltered so ten-der-ly

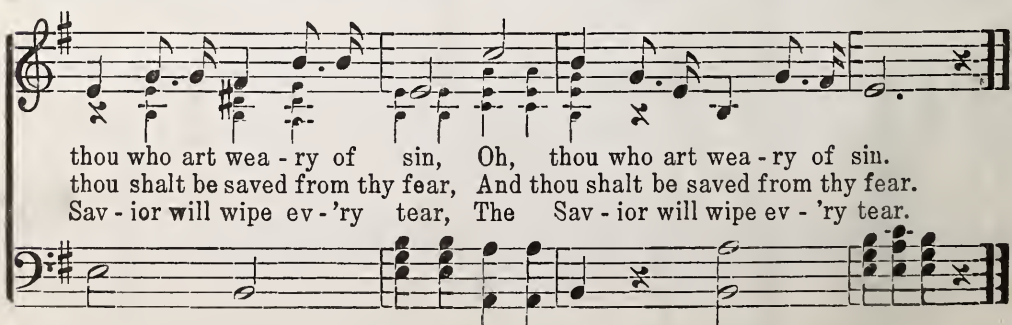


clean;
 fear.
 there!

Fly, for th' aveng-er is near..... thee, Call, and the
 Hark! 'tis thy Sav-ior call - - ing, Haste, for the
 Haste, then, the hours are fly - - ing, Spend not the



Sav - ior will hear thee, He on His bo-som will bear thee; Oh,
 twi - light is fall - ing, Flee, for the night is ap-pall - ing, And
 mo - ments in sigh - ing, Cease from your sorrow and cry - ing, The



thou who art wea - ry of sin, Oh, thou who art wea - ry of sin.
 thou shalt be saved from thy fear, And thou shalt be saved from thy fear.
 Sav - ior will wipe ev - 'ry tear, The Sav - ior will wipe ev - 'ry tear.

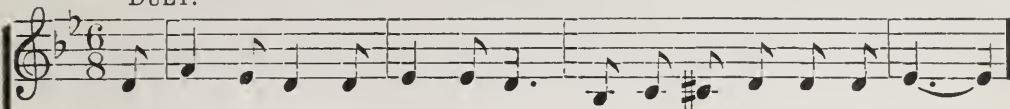
Jesus, The Savior Of Men.

Mattie B. Shannon.

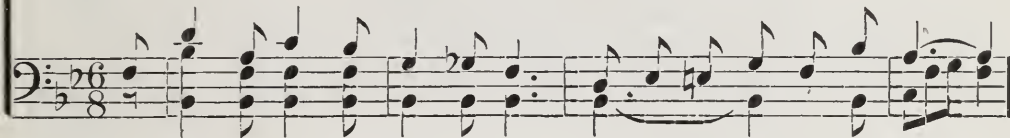
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B. D. Ackley.

DUET.



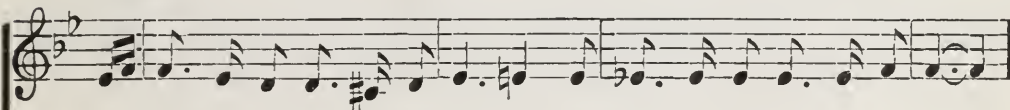
1. How sweet the song with-in my heart, Je - sus, the Sav - ior of men;
2. A sac - ri - fice He died for all, Je - sus, the Sav - ior of men!
3. His mer - cy like a riv - er flows, Je - sus, the Sav - ior of men!
4. No oth - er One can save the soul, Je - sus, the Sav - ior of men!



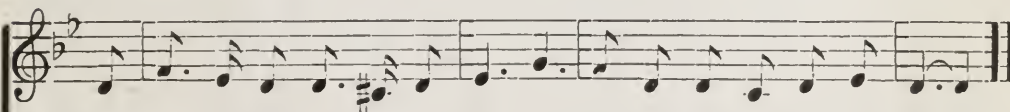
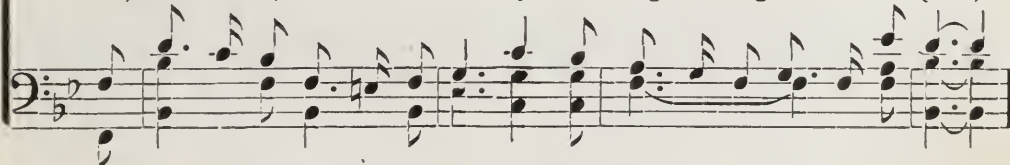
No oth - er theme can peace im - part, Je - sus, the Sav - ior of men.
 His love redeemed us from the fall, Je - sus, the Sav - ior of men.
 His wondrous grace the sin - ner knows, Je - sus, the Sav - ior of men.
 His pre - cious blood can make us whole, Je - sus, the Sav - ior of men.



CHORUS.



Oh, won - der - ful, won - der - ful sto - ry! We'll sing it a - gain and a - gain;



We'll pub - lish His ex - cel - lent glo - ry, Je - sus, the Sav - ior of men.

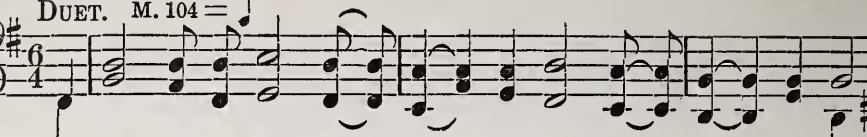


Rev. J. Wilbur Chapman.

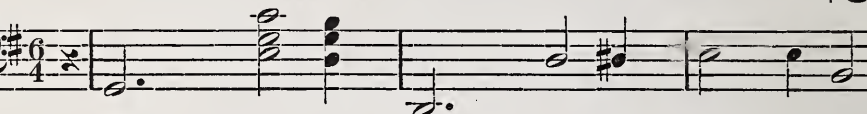
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Robert H.

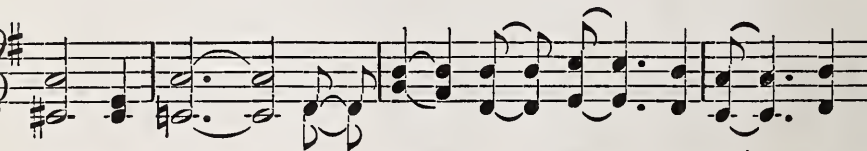
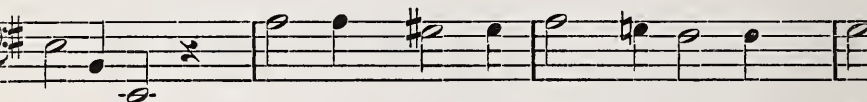
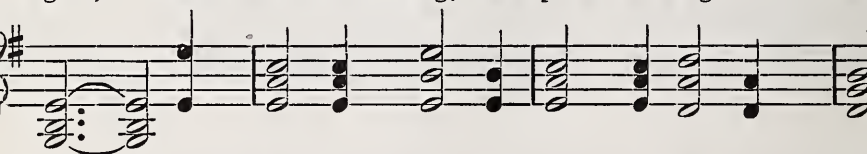
DUET. M. 104 =



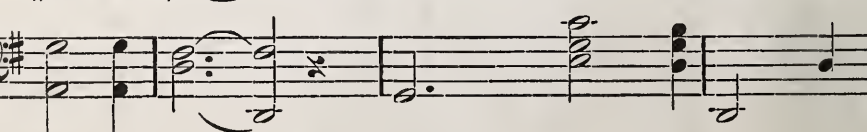
1. I know of a world that is sunk in shame, Where hearts oft faint
 2. I know of a Book, A mar-vel-ous Book, With a message for all
 3. I know of a Home In Im-man-u-el's land, Where hearts ne'er fail
 4. I know of a Day, A glo-ri-ous Day, When He will come



tire; But I know of a Name, A pre-cious Name, That can
 hear; And the same dear Name, His wonderful Name, Il-lu-m
 tire; And His marvelous Name, His own dear Name, In-spi-re
 gain; Then crown Him King, His prais-es sing When He

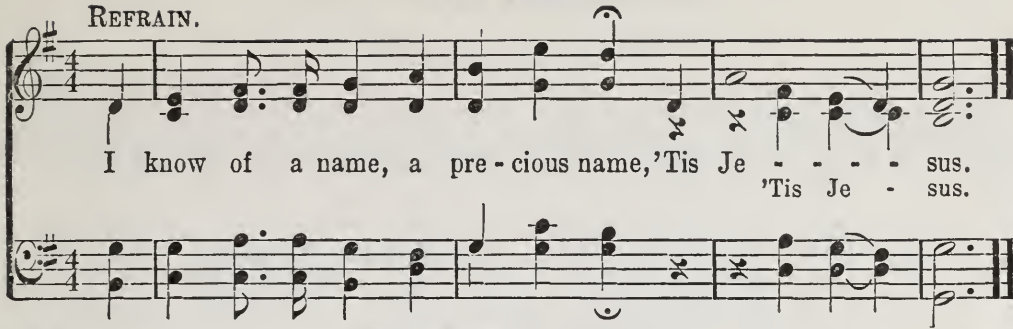


world on fire: Its sound is sweet, Its let-ters
 pa-ges clear: The Book is His Word, Its mes-sage I've
 heav'n-ly choir: Hear the mel-o-dy ring-ing, My own heart
 gins His reign. 'Tis the Day of the Lord, fore-told in His



'Tis Jesus.

REFRAIN.



I know of a name, a pre-cious name, 'Tis Je - - - sus.
'Tis Je - - - sus.

31

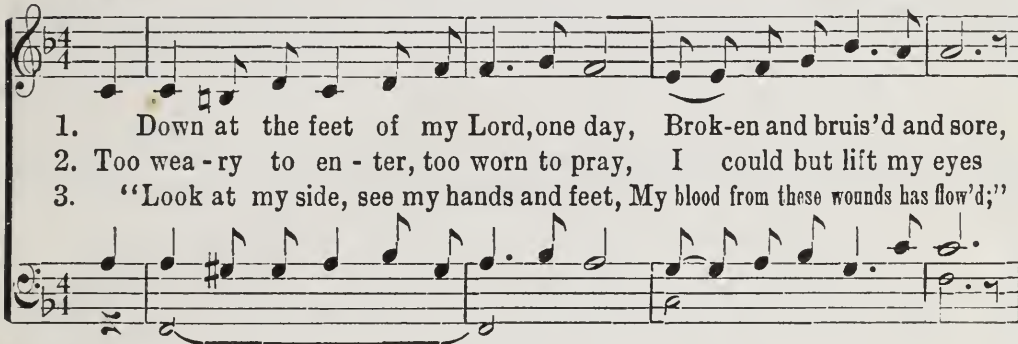
The Open Door.

Dedicated to Melvin E. Trotter.

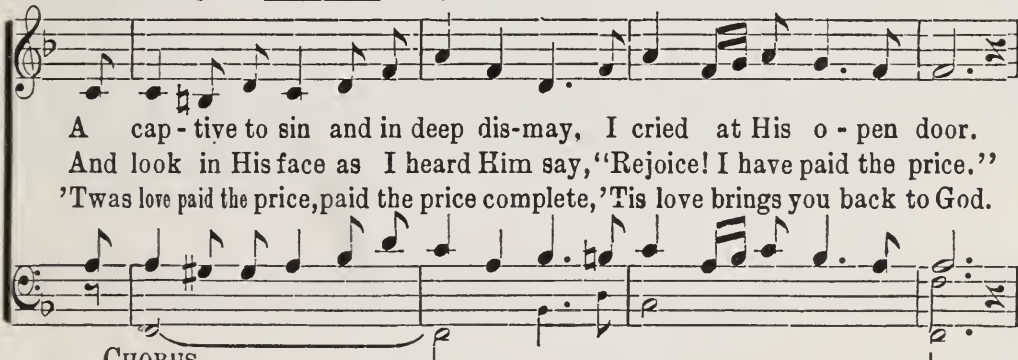
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F. S. P.

Florence S. Parkhurst.

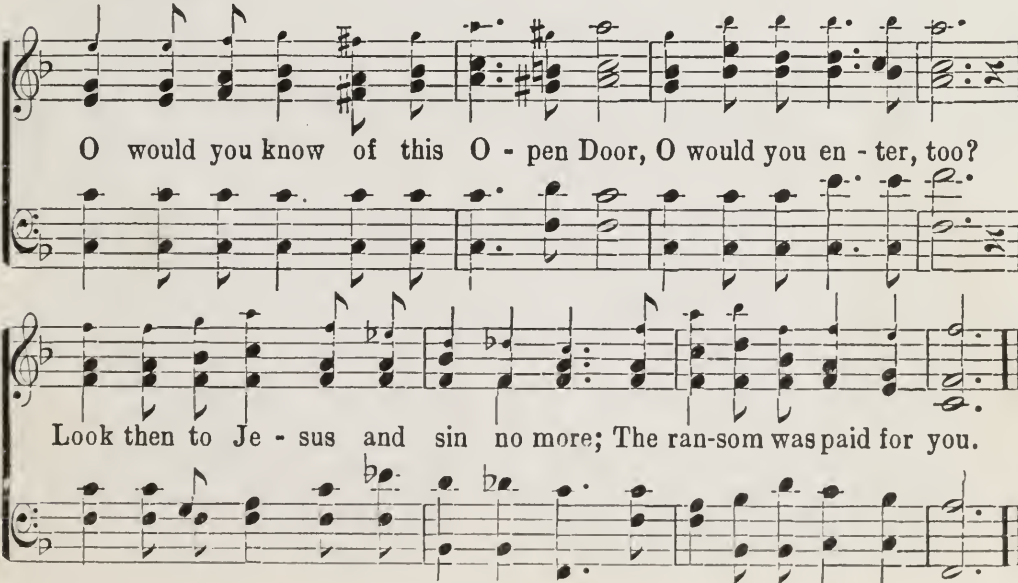


1. Down at the feet of my Lord, one day, Brok-en and bruise'd and sore,
2. Too wea-ry to en-ter, too worn to pray, I could but lift my eyes
3. "Look at my side, see my hands and feet, My blood from these wounds has flow'd;"



A cap-tive to sin and in deep dis-may, I cried at His o-pen door.
And look in His face as I heard Him say, "Rejoice! I have paid the price."
'Twas love paid the price, paid the price complete, 'Tis love brings you back to God.

CHORUS.



O would you know of this O-pen Door, O would you en-ter, too?
Look then to Je-sus and sin no more; The ran-som was paid for you.

Deliverance Will Come.

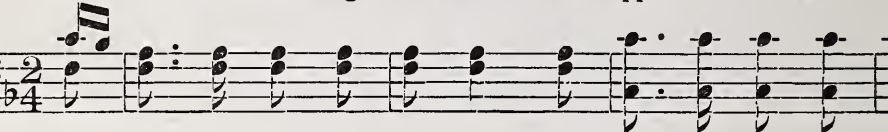
"We are journeying unto the place of which the Lord said,
I will give you."—NUM. 10: 26.

J. M. B.

Rev. Jno. B. Matthias, 18



1. { I saw a way-worn trav' - ler In tat - tered gar - ments c
His back was la - den heav - y, His strength was al - most go
2. { The sum - mer sun was shin - ing, The sweat was on his br
But he kept press - ing on - ward, For he was wend - ing ho
3. { The song - sters in the ar - bor, That stood be - side the w
His watch - word be - ing "On - ward!" He stopped his ears and ra



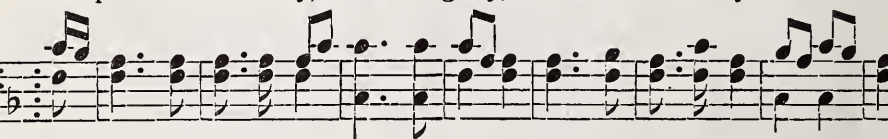
And struggling up the moun - tain, It seemed that he was sa
Yet he shout - ed as he jour - neyed, De - liv - er - ance will com
His gar - ments worn and dust - y, His step seemed ver - y slo
Still shout - ing as he jour - neyed, De - liv - er - ance will com
At - tract - ed his at - ten - tion, In - vit - ing his de - lay
Still shout - ing as he jour - neyed, De - liv - er - ance will com



CHORUS.



Then palms of vic - to - ry, crowns of glory, Palms of vic - to - ry I shall be



- 4 I saw him in the evening,
The sun was bending low,
He'd overtopped the mountain,
And reached the vale below:
He saw the golden city,—
His everlasting home,—
And shouted loud, Hosanna,
Deliverance will come!
- 5 While gazing on that city,
Just o'er the narrow flood,
A band of holy angels
Came from the throne of God:
- 6 They bore him on their pinion
Safe o'er the dashing foam;
And joined him in his triumph
Deliverance had come!
- 6 I heard the song of triumph
They sang upon that shore,
Saying, Jesus has redeemed u
To suffer nevermore:
Then casting his eyes backwa
On the race which he had ru
He shouted loud, Hosanna,
Deliverance has come!

I Have a Savior.

W. C. Poole.

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J. M. Hagan.

M. 63—

1. I have a Sav - ior who light - ens my way, I have a Sav - ior who
 2. I have a Sav - ior who al - ways is true, I have a Sav - ior who
 3. I have a Sav - ior wher - ev - er I be, I have a Sav - ior on
 4. I have a Sav - ior who's reigning with - in, Read - y and anx - ious to

brightens the day, I have a Sav - ior who hears when I pray,—'Tis
 al - ways will do All He has prom - ised for me and for you,—'Tis
 land or on sea, Car - ing and watch - ing in love o - ver me,—'Tis
 help me to win Vic - to - ry o - ver all e - vil and sin,—'Tis

CHORUS.

Je - sus, the Light of the world. He makes my way light - er, He

makes my day brighter, He walks all life's journey with me; His pres - ence and
 with me;

glo - ry are round me and o'er me, And light - ens the path - way for me.

So May You.

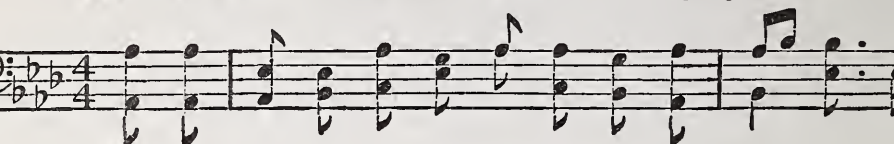
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JAMES ROWE.

B. D. ACKLEY.



1. I have found a Friend to guide me, So may you— so may
2. I have had my fet-ters bro-ken, So may you— so may
3. To this might-y Friend I'm clinging, So may you— so may
4. I to Him my heart have giv-en, So may you— so may



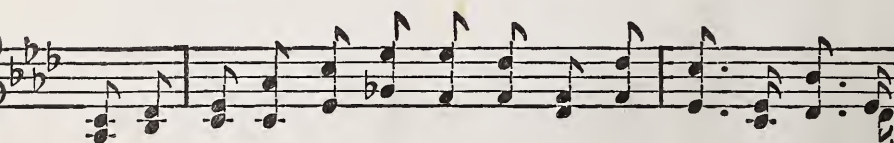
I've a Com-fort-er be-side me, Burden'd soul, and so may
I have heard for-give-ness spo-ken, Burden'd soul, and so may
All the while my heart is sing-ing, Burden'd soul, and so may
I shall fol-low Him to Heav-en, Burden'd soul, and so may



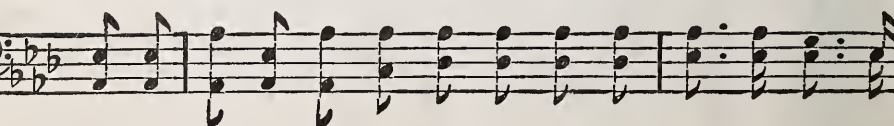
CHORUS.



Je-sus is my pre-cious Sav-iour, He's my Friend, and He is



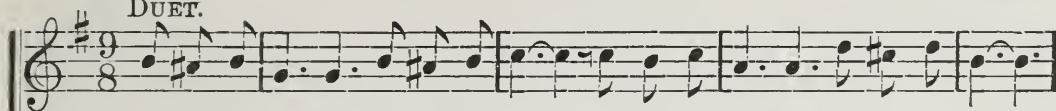
I have found a great Com-pan-ion, So may you, and you, and



J. W. V.

J. W. VANDEVENTER.

DUET.



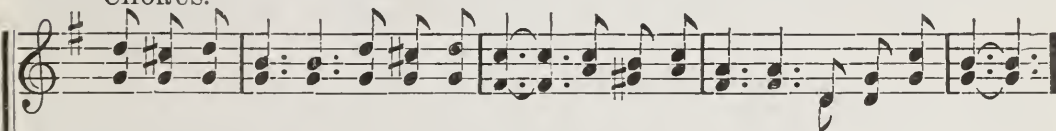
1. O - ver the riv - er fa - ces I see, Fair as the morning, looking for me;
2. Fa - ther and mother, safe in the vale, Watch for the boatman, wait for the sail,
3. Broth - er and sis - ter, gone to that clime, Wait for the others, com - ing some - time;
4. Sweet lit - tle darling, light of the home, Looking for someone, beckoning "come!"
5. Jesus the Saviour, bright Morning Star, Look - ing for lost ones stray - ing a - far;



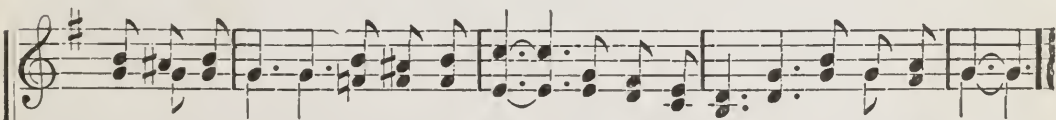
Free from their sorrow, grief and despair, Waiting and watching, pa - tient - ly there.
 Bear - ing the loved ones o - ver the tide In - to the har - bor, near to their side.
 Safe with the an - gels, whit - er than snow, Watching for dear ones waiting be - low.
 Bright as a sunbeam, pure as the dew, Anx - ious - ly look - ing, moth - er, for you.
 Hear the glad message; why will you roam? Je - sus is call - ing, "Sin - ner, come home."



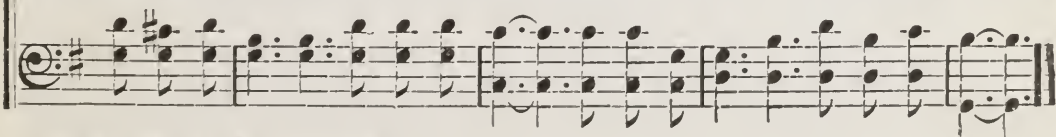
CHORUS.



Looking this way, yes, looking this way; Loved ones are waiting, looking this way;




Fair as the morning, bright as the day, Dear ones in glo - ry look - ing this way.



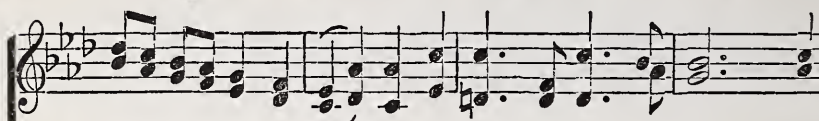
F. S. P.

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Florence



1. My soul is filled with mu - sic, So rich, so full, so
2. A fount-ain o-ver-flow - ing With joy, with mys-ter
3. I'm sing-ing of His mer - cy, I'm sing-ing of His




Je-sus touched my heart-strings, And woke a mel-o - dy; How
is my heart since Je-sus Played there His sym-pho-ny; To
sac - ri - fice so ho - ly That bro't Him from a - bove; He

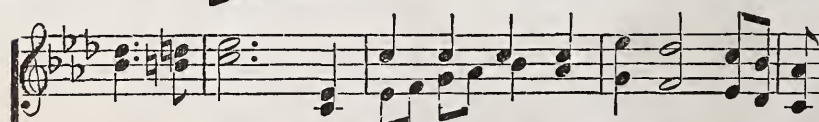


ech - o, And re-ech-o in my heart, Un - til its walls
love Him, And to teach me how to live, He picked the cho
ring - ing, He a-woke my heart one day; And now I'll sing l

CHORUS.



And I give the world a part.
To teach me how to give. The Mas-ter touched my heart-strin
For-ev - er and for aye.



soul, a-wake, To sing His prais-es ev - er; I'm sing

W. C. Poole.

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B. D. Ackley.

M 63 = ♩ .

1. I vi - sion the hands of the Sav - ior, By them were the mul - ti - tudes
2. In pit - y they lift - ed the fall - en, By them were the suf - fer - ing
3. They lead now the way to that Cit - y, "Whose Build - er and Mak - er is

fed; I see them outstretched to the chil - dren, In bless - ing they
healed; They served at the tasks that were hum - ble, The sweet - ness of
God; They'll nev - er un - clasp till we en - ter, Thro' highways His

CHORUS.

laid on each head,
la - bor re - vealed. Won - der - ful hands, hands of the Sav - ior,
foot - steps have trod.

Nailed for thy sake to the tree;..... Hands that were used in


serv - ice for oth - ers, Hands that will ey - er lead thee.

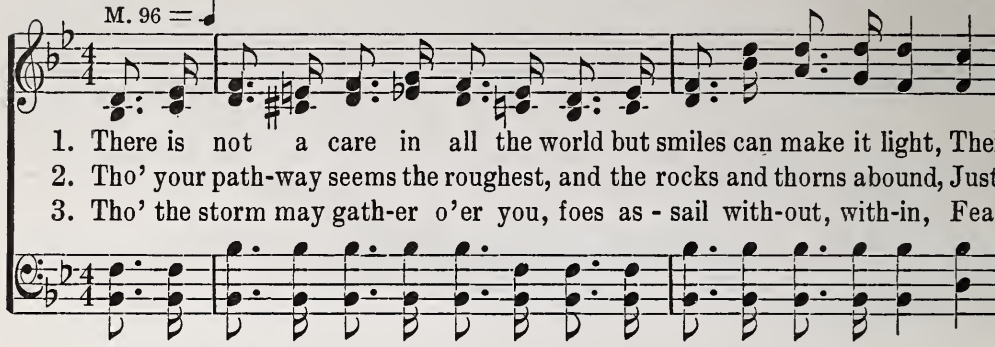
38 Bridge the Road To Heaven With a Smile.

E. M. P.

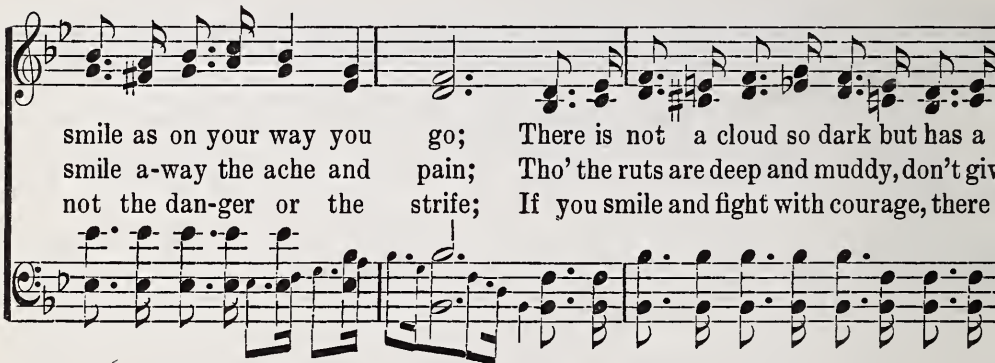
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E. Margaret Parker.

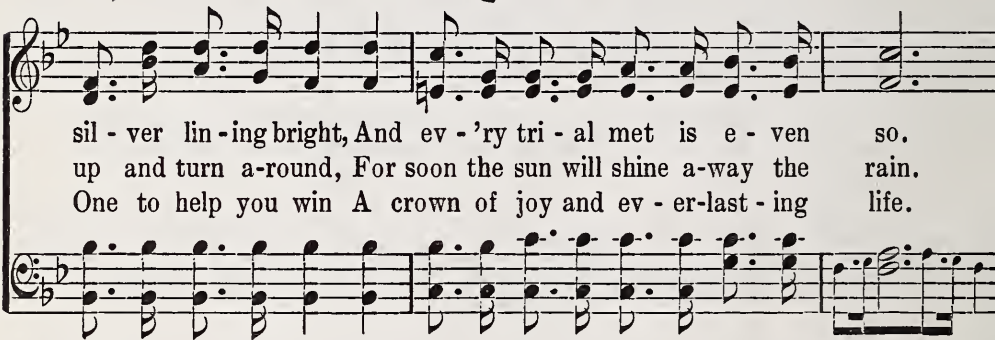
M. 96 = 



1. There is not a care in all the world but smiles can make it light, There
2. Tho' your path-way seems the roughest, and the rocks and thorns abound, Just
3. Tho' the storm may gath-er o'er you, foes as - sail with-out, with-in, Fear



smile as on your way you go; There is not a cloud so dark but has a
smile a-way the ache and pain; Tho' the ruts are deep and muddy, don't give
not the dan-ger or the strife; If you smile and fight with courage, there's

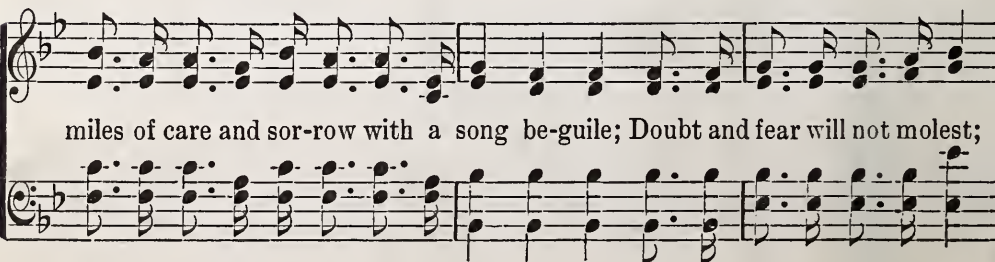


sil - ver lin - ing bright, And ev - 'ry tri - al met is e - ven so.
up and turn a-round, For soon the sun will shine a-way the rain.
One to help you win A crown of joy and ev - er - last - ing life.

CHORUS.



You can bridge the road to heav-en with a sun - ny smile, And its



miles of care and sor-row with a song be-гуile; Doubt and fear will not molest;

Bridge the Road To Heaven With a Smile.

Two staves of music in G major, 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff.

You will be su-preme-ly blest If you bridge the road to heaven with a smile.

39

Some O' These Days.

ARRANGEMENT COPYRIGHT, 1915. BY C. P. CURRY.

CHORUS.

Two staves of music in B-flat major, 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff.

I'm a-gona to walk on the streets of glo - ry, I'm a-gona to walk on the

Two staves of music in B-flat major, 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff.

streets of glo - ry Some o' these days God knows it, I'm a-gona to walk on the

Two staves of music in B-flat major, 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are written below the first staff.

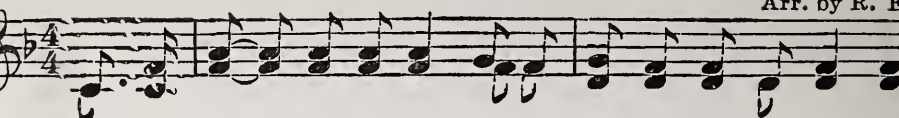
streets of glo - ry Gona to walk on the streets of glo-ry some o' these days.

- 1 I'm a-gona sing and shout forever, etc.
- 2 I'm a-gona down to the river jordon, etc.
- 3 I'm a-gona meet my sainted mother, etc.
- 4 I'm a-gona see my blessed Savior, etc.
- 5 I'm a-gona talk to the Hebrew children. etc.

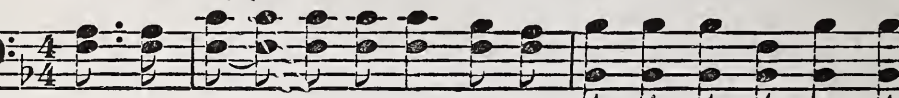
Over There.

(and JONAH AND THE WHALE.)

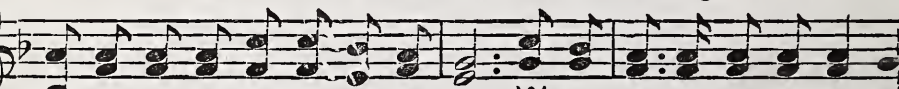
Arr. by R. E.



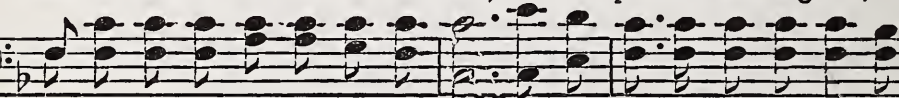
1. In a man-ger far a-way, Once the Prince of Glo-ry lay, Bu
2. In the tem-ple we are told, He was found when twelve years old, An
3. And when He be-came a man, Then ac-cord-ing to God's plan, Wa
4. By the Spir-it He was led To the wil-der-ness 'tis said, T
5. And at last those wick-ed men, Full of en-vy and of sin, Nail



Ref.—O - ver there, o - ver there, In that land so bright and fair, He



kings of earth would not the Saviour greet; But the wise men from a-far, Bro'
 peo-ple at His knowledge were surprised; His ex-am-ple then should be F
 tized by John in Jor-dan, and be-hold: Heavens opened from above, An
 tempted, but He o-ver-came with pow'r, And to Naz'reth then He came, An
 bless-ed Sav-iour to the cru-el tree; But triumphant from the grave, He

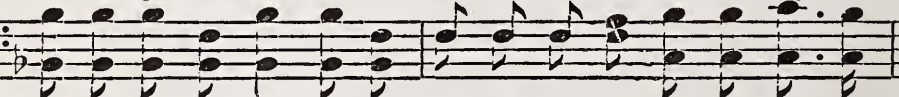


tell us all a-bout it o - ver there; On that happy, golden strand, We

D. C. for Ref.



frankincense and myrrh, And the Shepherds came and worshiped at His f
 now by you and me, Tell the lost that He will heed their earn-est c
 Spir-it, like a dove, Came down, and His Fa-ther's voice was heard, we'r
 gos-pel did pro-claim, Ma-ny peo-ple turned a-against Him from that h
 rose with pow'r to save, And from sin He wants to set the cap-tive t



{ Je-sus } by His hand, And He'll tell us all a-bout it o - ver t
 { Jo-nah }

Owned by R. E. Winsett.

Jonah and the Whale.

the Bible we are told
 a Prophet who was called
 city that was steeped in awful sin;
 the people in that place
 ere devoid of saving grace,
 the Prophet seemed afraid to enter in.
 en this Prophet forth was sent,
 at old Ninevah might repent,
 instead of that to Tarshish he set sail;
 al the winds began to blow,
 verboard did Jonah go,
 he found a mercy-seat inside the whale.
 the cold and briny deep,
 ars of grief did Jonah weep, [shore;
 the big fish threw him out upon the
 en he gladly went his way,
 eached to Ninevah night and day,
 he did not care to backslide anymore.

4 Oh, some people don't believe
 That a whale could him receive,
 But that does not make my song at
 true,
 There are whales on ev'ry side,
 With their big mouths open wide,
 Just take care, my friend, or one will
 low you.

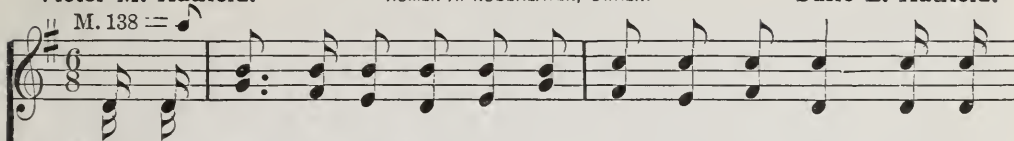
5 Many souls are tossed about
 By the whales of fear and doubt,
 But the Saviour wants to take them
 hand,
 If they will his voice obey,
 He will save them right away,
 And will guide them safely to the pro
 land.

Victor M. Hatfield.

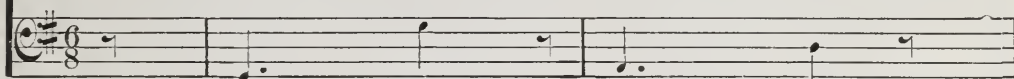
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Susie E. Hatfield.

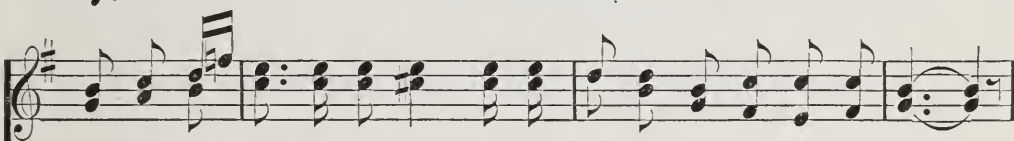
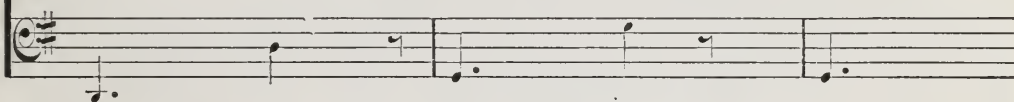
M. 138



1. When I've whis-pered fare-well, and for - got - ten my care, When I've
 2. When the bat - tle is o - ver, the vic - to - ry won, When the
 3. I shall sing a glad song when my eyes shall be - hold The



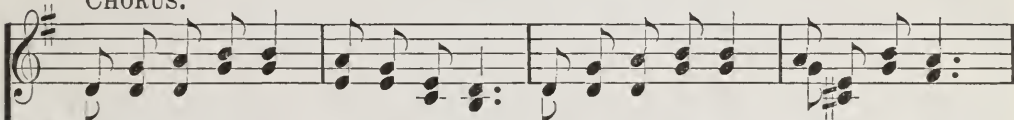
sung my last car - ol and breathed my last prayer, I'll be met by my
 tri - als are end - ed, the jour - ney is done, I shall look on a
 cit - y of jas - per with por - tals of gold; Oh, the joy I shall



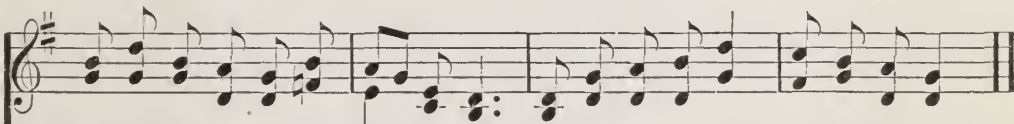
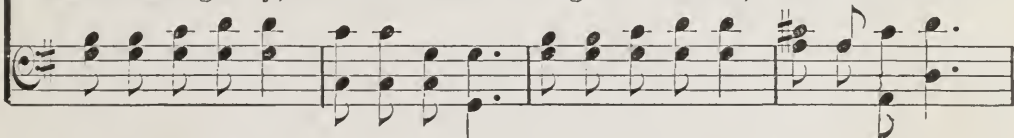
Sav - ior a - wait - ing me there, In my home in the Pal - ace of Light.
 splen - dor more bright than the sun, In my home in the Pal - ace of Light.
 know, when the glo - ries un - fold, In my home in the Pal - ace of Light.



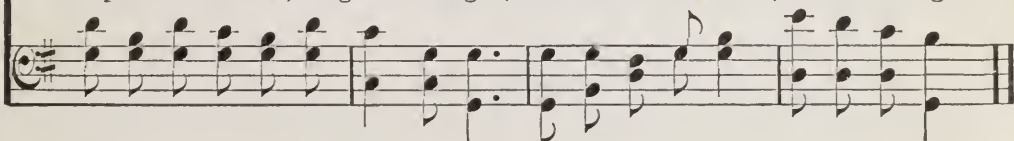
CHORUS.



Man - sions of glo - ry, home o - ver there! Re - gion ce - les - tial, ra - diant and fair!



No pain or sor - row, no gloom or night; Beau - ti - ful home - land, Pal - ace of Light.

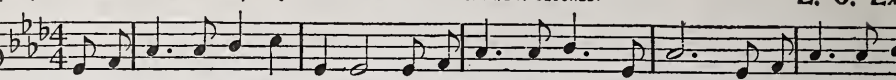


The Good Old-Fashioned Way.

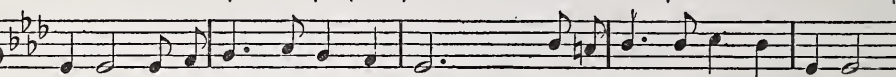
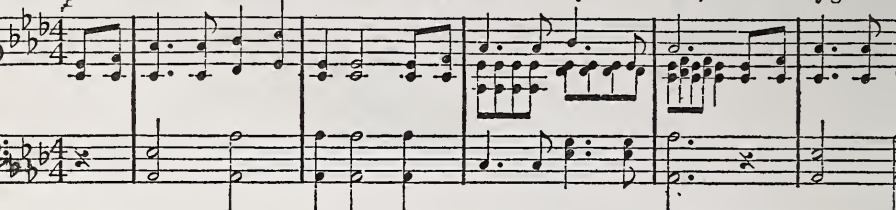
Rev. Johnson Oatman, Jr.

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E. O. EXCELL

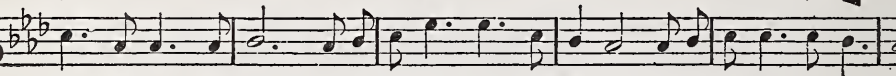


1. I am on the Gos-pel highway, Pressing for-ward to the goal, Where for me a re
2. From the snares of sin-ful pleas-ure, Here my feet are al - ways free; Tho' the way may b
3. Man - y friends have gone before me, They have laid their ar-mor down, With the pil-grims a
4. Just a few more steps to fol-low, Just a few more days to roam; But the way grows r



main-eth In the home-land of the soul:
nar - row, It is wide e-nough for me;
mar-tyrs Have ob-tained a robe and crown;
light-ful As I'm draw-ing near - er home;

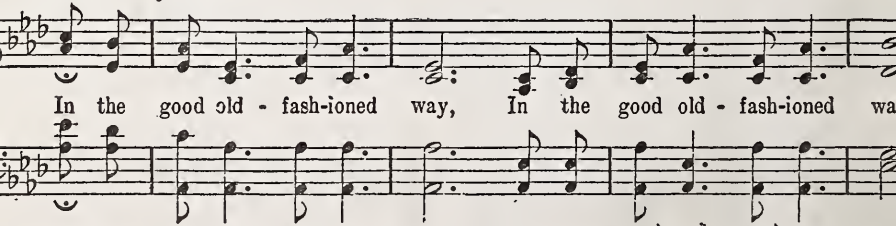
Ev-'ry hour I'm mov-ing on-ward, I
It was wide e-nough for Dan-i-el, A
On this road they fought their battles, S
When the storms of life are o - ver, A



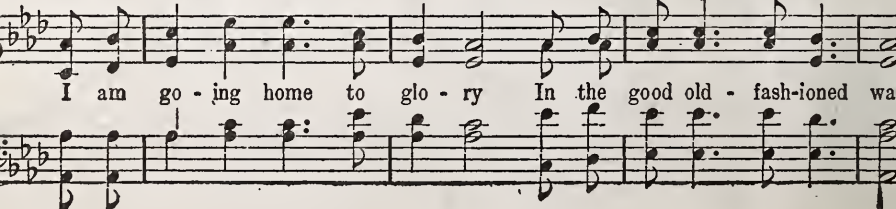
mo - ment to de - lay; I am go - ing home to glo - ry In the good old-fashioned w
Da - vid in his day; I am glad that I can fol - low In the good old-fashioned w
vic - t'ry day by day; I shall o - ver - come and join them In the good old-fashioned w
clouds have rolled a - way, I shall find the gates of Heav-en In the good old-fashioned w



CHORUS or QUARTET.



In the good old - fash-ioned way, In the good old - fash-ioned wa



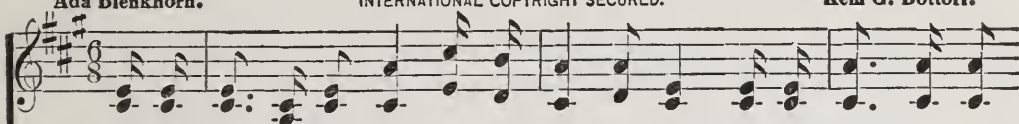
I am go - ing home to glo - ry In the good old - fash-ioned wa

I Want To See Jesus, Don't You?

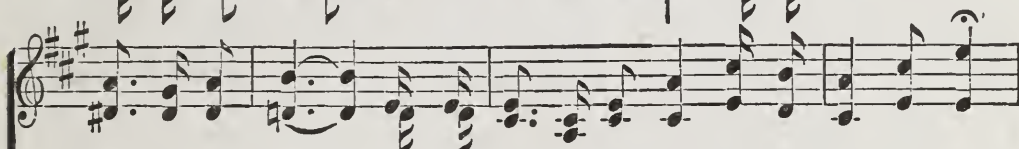
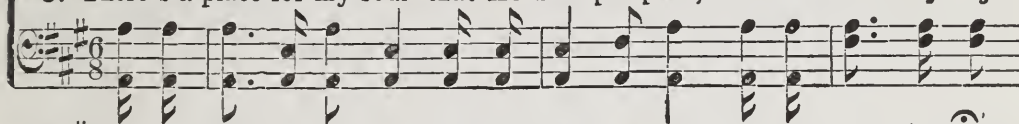
Ada Blenkhorn.

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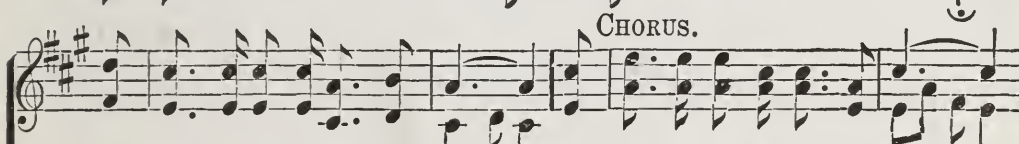
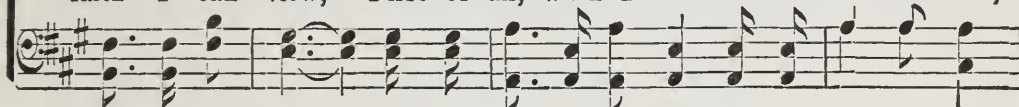
Kem G. Bottorf.



1. There is One loved me so that for me He died, He's my dear, pre-cious
2. When I'm wea-ry and faint He is al-ways near, With His joy He my
3. Ho - ly an-gels keep watch o'er me thro' the night, And each morning He
4. He is fair - er than lil - y or rose to me, And His bless-ings fall
5. There's a place for my soul that He doth pre-pare, And its beau - ty by

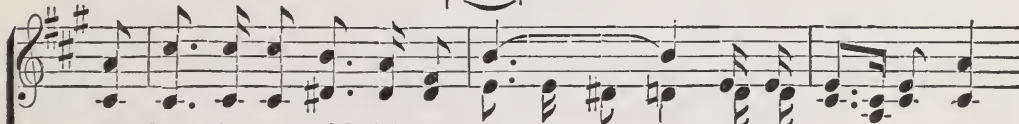
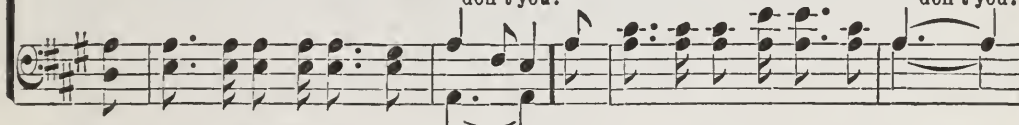


Sav - ior so true; On the cross for my sins He was cru - ci - fied:
 strength doth re - new; And He comforts my heart, speaking words of cheer:
 guards me a - new; In the smile of His love doth my soul de - light:
 soft as the dew; O my heart, how it longs His dear face to see:
 faith I can view; First of all, when I en - ter that man - sion fair,

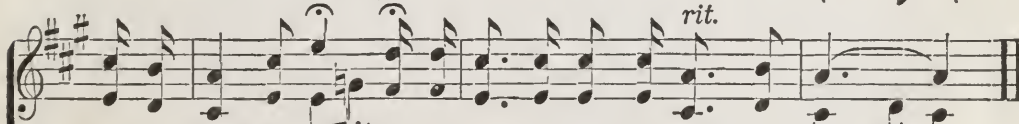
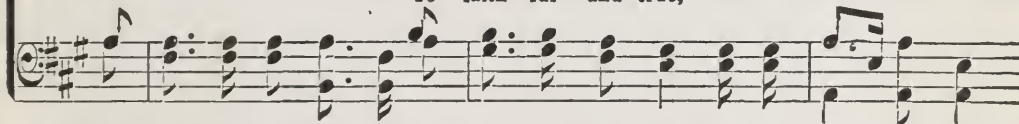


CHORUS.

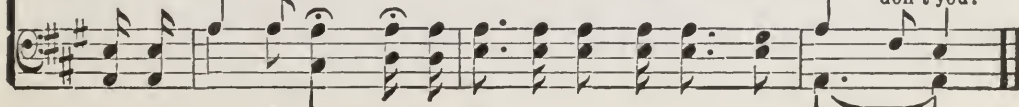
I want to see Je - sus, don't you?... I want to see Je - sus, don't you?....
 don't you? don't you?



My Sav - ior so faith - ful and true;.....
 so faith - ful and true, When I reach the strand



of that love - bright land, O I want to see Je - sus, don't you?.....
 don't you?

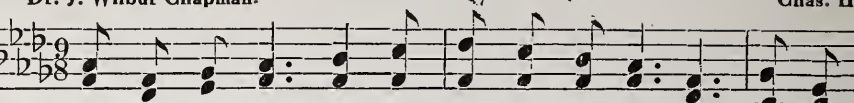


One Day.

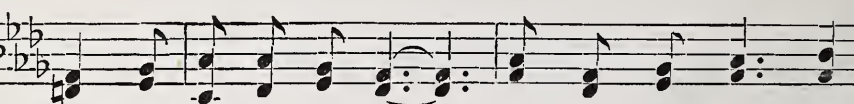
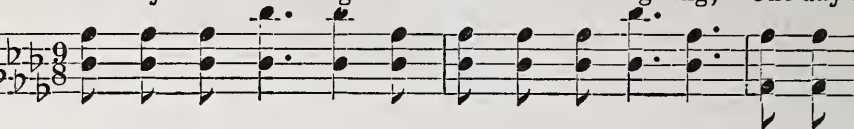
Dr. J. Wilbur Chapman.

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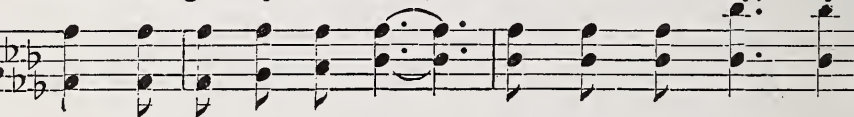
Chas. H.



1. One day when heav - en was fill'd with His prais-es, One day
 2. One day they led Him up Cal - va - ry's mountain, One day
 3. One day they left Him a - lone in the gar - den, One day
 4. One day when full - ness of time was fast dawn-ing, One day
 5. One day He's com - ing! for Him I am long - ing; One day



was as black as could be, Je - sus came forth to
 Him for me on the tree; Won - der - ful Coun - sel
 ed from suf - fer - ing free, An - gels came down then
 moved a - way from the door; Then He a - rose, o
 with His glo - ry will shine; Won - der - ful day, my



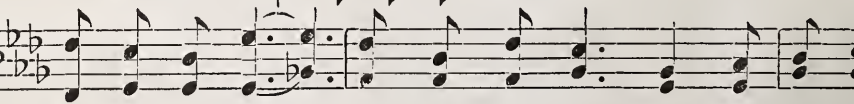
born of a vir - gin, Lived, loved and labored—my Teach - er is
 they had ac - claim'd Him, Now He is Je - sus—my Je - sus is
 keep sa - cred vig - il, Weight - ed with sins, my Re - deem - er is
 death He had conquered, Now He's as - cend - ed, my Lord ev - er -
 lov - ed ones bring - ing; Hope of the hope - less, this Je - sus is



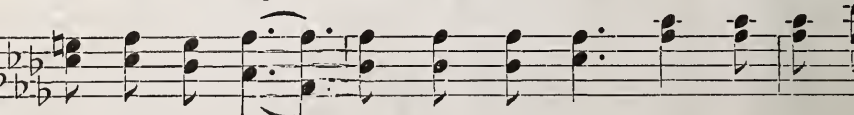
CHORUS.



Liv - ing He loved me, dy - ing He saved me, Bur - ied He car - rie



sins far a - way; Ris - ing He jus - ti - fied, free -



One Day.

ev - er, One day he's com - ing, O glo - ri - ous day!

45 Refuge.

JOSEPH P. HOLBROOK.

1. Je-sus! Lover of my soul, Let me to Thy bosom fly, While the bil-lows near me

roll, While the tem - pest still is high; Hide me, O my Saviour! hide, Till the

storm of life is past; Safe in-to the ha-ven guide; O receive my soul at last! A - MEN.

2 Other refuge have I none;
Hangs my helpless soul on Thee;
Leave, ah! leave me not alone,
Still support and comfort me.
All my trust on Thee is stayed;
All my help from Thee I bring;
Cover my defenseless head
With the shadow of Thy wing.

3 Thou, O Christ! art all I want;
More than all in Thee I find;
Raise the fallen, cheer the faint,
Heal the sick, and lead the blind.

Just and holy is Thy name,
I am all unrighteousness;
Vile and full of sin I am,
Thou art full of truth and grace.

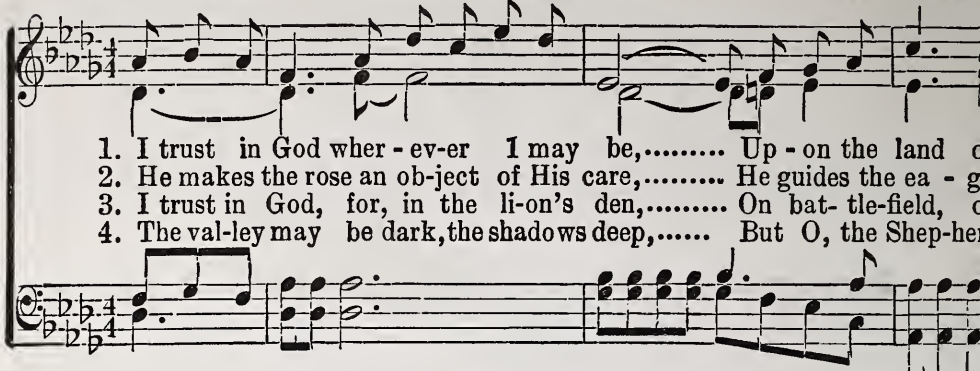
4 Plenteous grace with Thee is found,—
Grace to pardon all my sin;
Let the healing streams abound,
Make and keep me pure within;
Thou of Life the Fountain art,
Freely let me take of Thee;
Spring Thou up within my heart,
Rise to all eternity.

Charles Wesley.

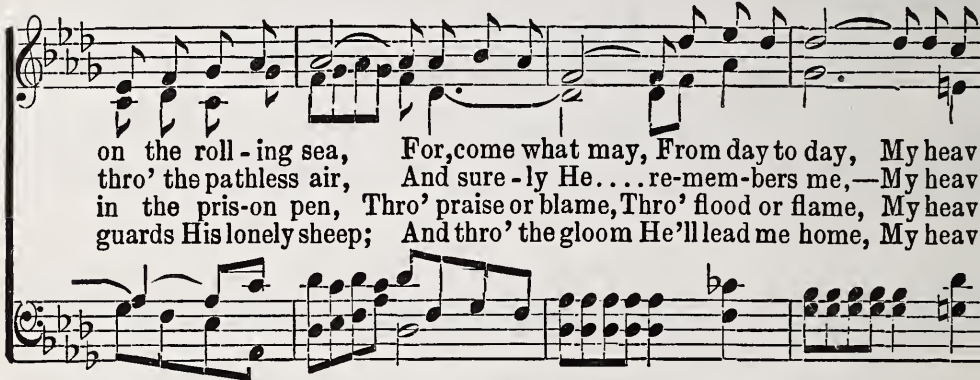
Rev. W. C. Martin.

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Chas. H. Gabriel.



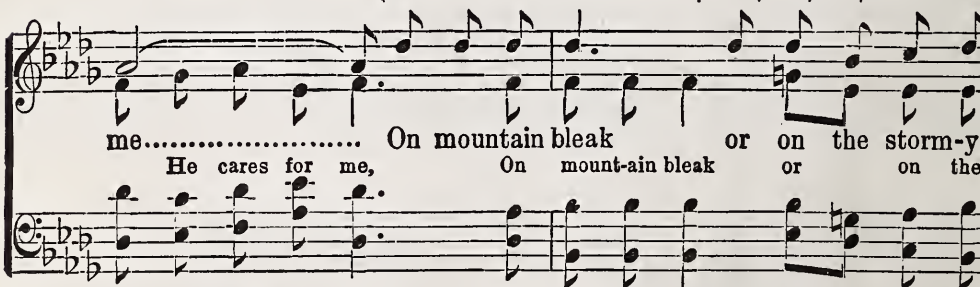
1. I trust in God wher - ev - er I may be,..... Up - on the land
2. He makes the rose an ob - ject of His care,..... He guides the ea - g
3. I trust in God, for, in the li-on's den,..... On bat - tle - field,
4. The val - ley may be dark, the shadows deep,..... But O, the Shep - her



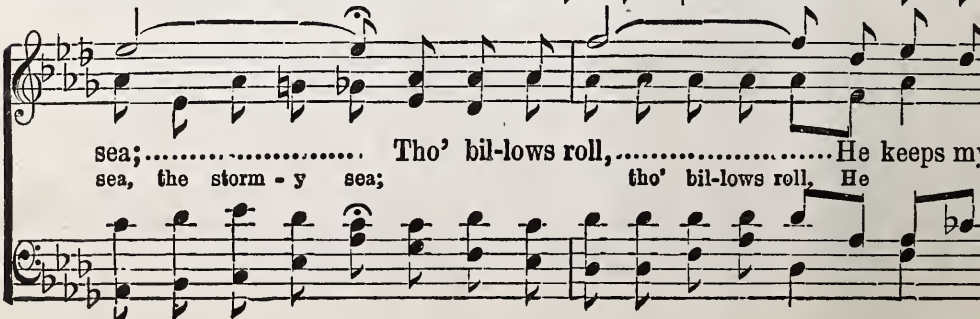
on the roll - ing sea, For, come what may, From day to day, My heav
thro' the pathless air, And sure - ly He.... re - mem - bers me, — My heav
in the pris - on pen, Thro' praise or blame, Thro' flood or flame, My heav
guards His lonely sheep; And thro' the gloom He'll lead me home, My heav



rit. CHORUS.
Fa - ther watches o - ver me. I trust in God, — I know He cares for

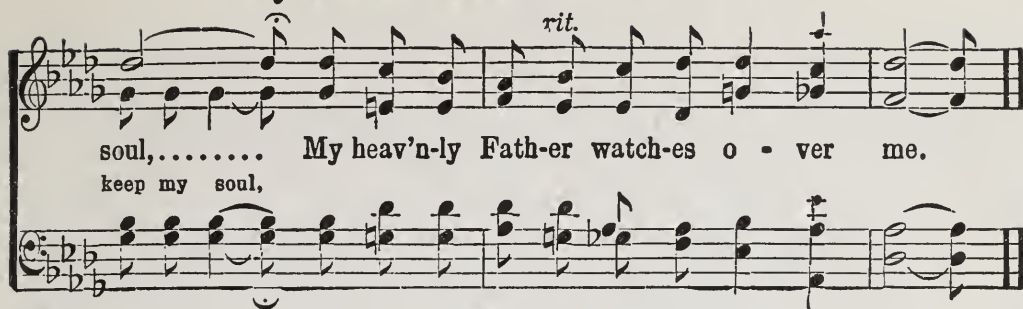


me..... On mountain bleak or on the storm - y
He cares for me, On mount - ain bleak or on the



sea;..... Tho' bil - lows roll,..... He keeps my
sea, the storm - y sea; tho' bil - lows roll, He

My Father Watches Over Me.



soul,..... My heav'n-ly Fath-er watch-es o - ver me.
keep my soul,

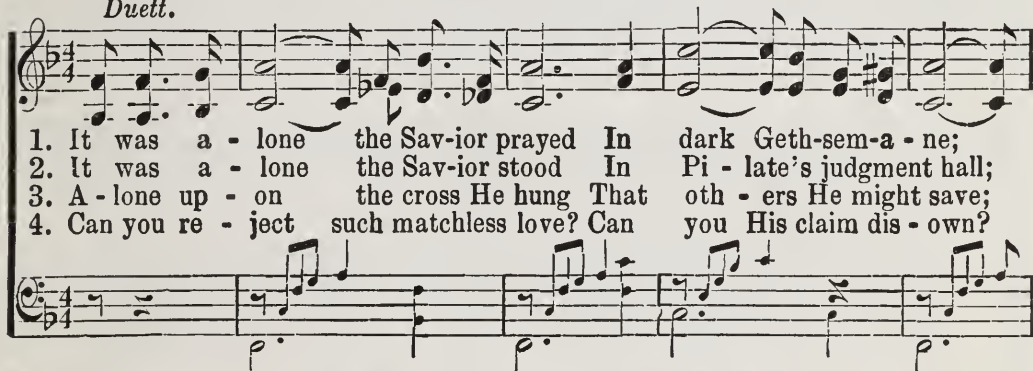
47

Alone.

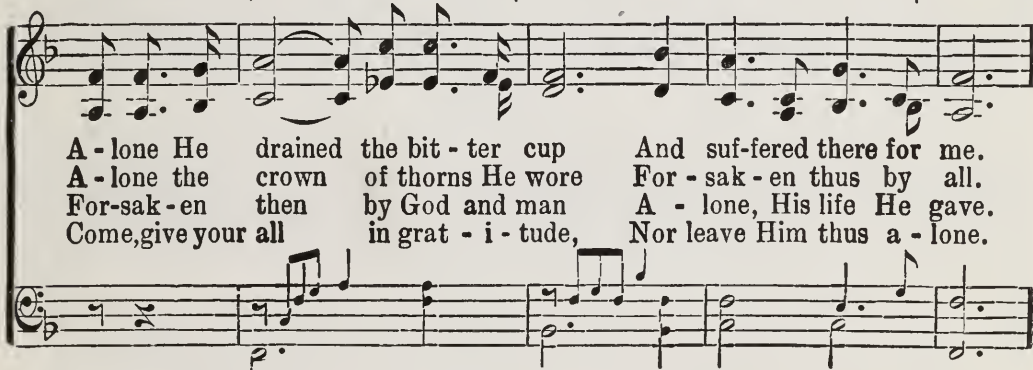
B. H. P.
Duett.

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Ben H. Price.



1. It was a - lone the Sav-ior prayed In dark Geth-sem-a - ne;
2. It was a - lone the Sav-ior stood In Pi - late's judgment hall;
3. A - lone up - on the cross He hung That oth - ers He might save;
4. Can you re - ject such matchless love? Can you His claim dis - own?

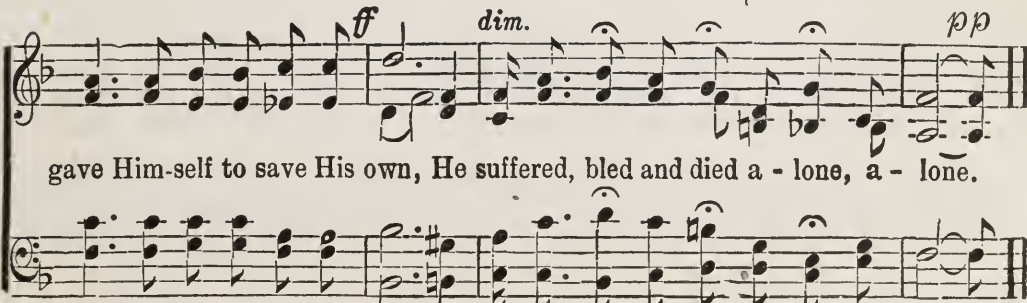


A - lone He drained the bit - ter cup And suf-ered there for me.
A - lone the crown of thorns He wore For - sak - en thus by all.
For-sak - en then by God and man A - lone, His life He gave.
Come, give your all in grat - i - tude, Nor leave Him thus a - lone.

REFRAIN. Quartet.



A - lone, a - lone, He bore it all a - lone; He
it was alone, yes, all a-lone, yes, all a-lone;




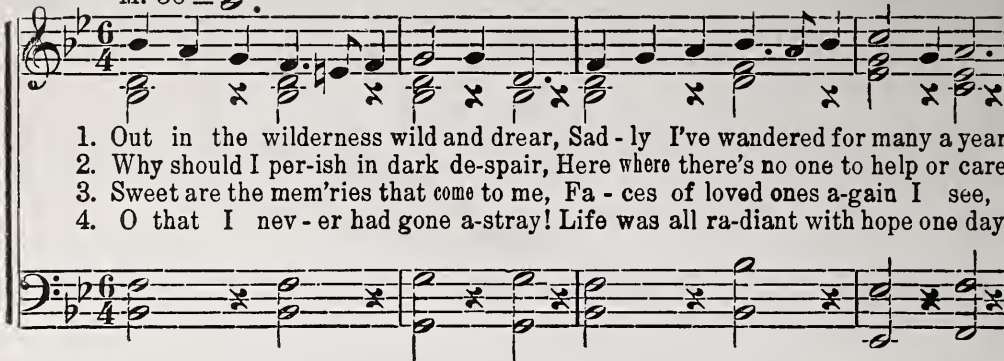
gave Him-self to save His own, He suffered, bled and died a - lone, a - lone.

The Prodigal Son.

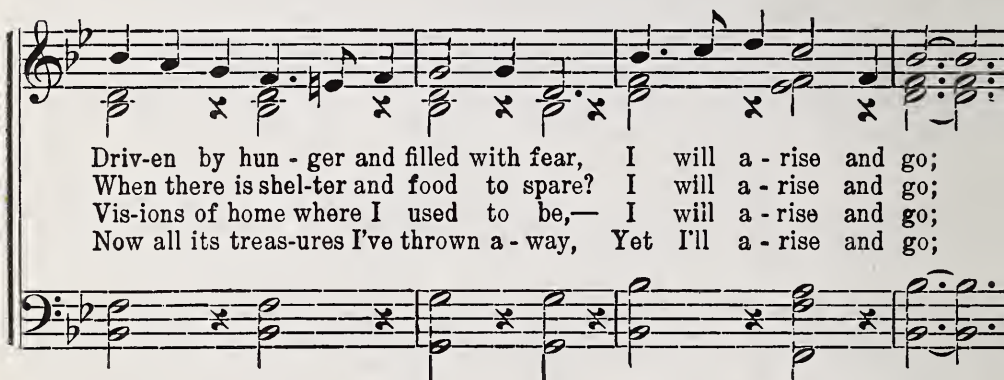
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T. O. Chisholm.

Geo. C. Stebbins.

M. 56 = .


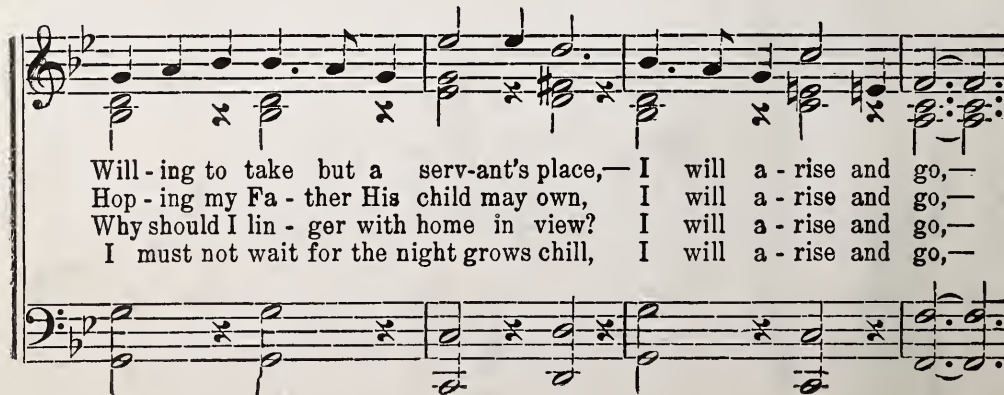
1. Out in the wilderness wild and drear, Sad - ly I've wandered for many a year
2. Why should I per-ish in dark de-spair, Here where there's no one to help or care
3. Sweet are the mem'ries that come to me, Fa - ces of loved ones a-gain I see,
4. O that I nev - er had gone a-stray! Life was all ra-diant with hope one day



Driv-en by hun - ger and filled with fear, I will a - rise and go;
When there is shel-ter and food to spare? I will a - rise and go;
Vis-ions of home where I used to be,— I will a - rise and go;
Now all its treas-ures I've thrown a - way, Yet I'll a - rise and go;



Backward with sorrow my steps to trace, Seek-ing my heav-en-ly Fa-ther's face,
Deep - ly repenting the wrong I've done, Wor-thy no more to be called a son,
Others have gone who had wandered, too, They were forgiven, were clothed anew,
Something is say-ing "God loves you still, Tho' you have treated His love so ill,"



Will-ing to take but a serv-ant's place,— I will a - rise and go,—
Hop-ing my Fa - ther His child may own, I will a - rise and go,—
Why should I lin - ger with home in view? I will a - rise and go,—
I must not wait for the night grows chill, I will a - rise and go,—

The Prodigal Son.

CHORUS.



Back to my Father and home, (and home), Back to my Fa-ther and home,

I will a-rise and go (and go) Back to my Fa-ther and home.

49

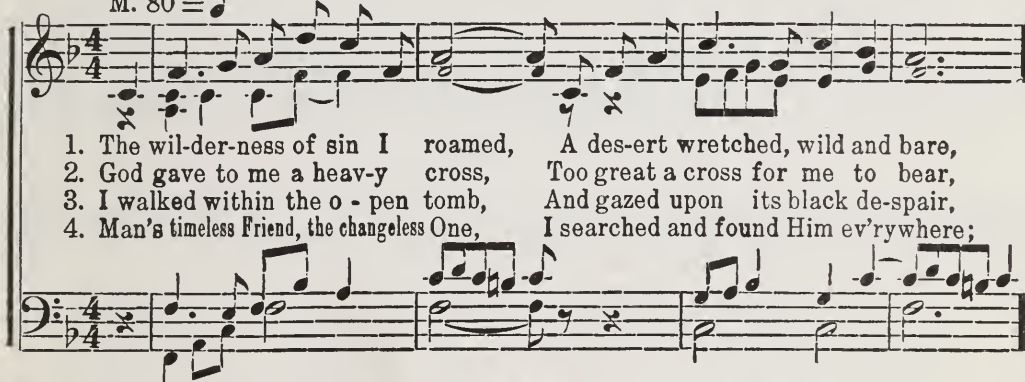
Christ is Here.

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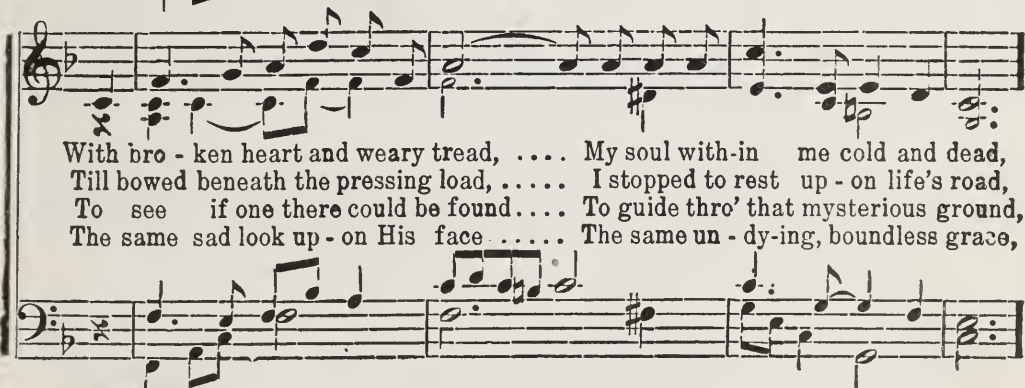
Rev. A. H. Ackley.

B. B. Ackley.

M. 80 =

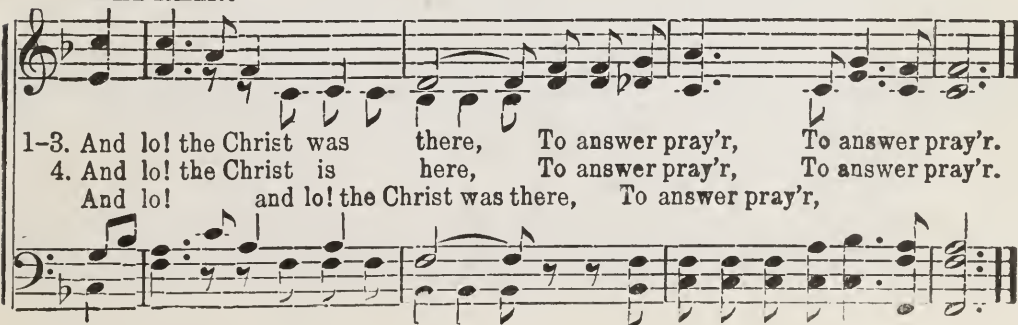


1. The wil-der-ness of sin I roamed, A des-ert wretched, wild and bare,
2. God gave to me a heav-y cross, Too great a cross for me to bear,
3. I walked within the o - pen tomb, And gazed upon its black de-spair,
4. Man's timeless Friend, the changeless One, I searched and found Him ev'rywhere;



With bro - ken heart and weary tread, My soul with-in me cold and dead,
Till bowed beneath the pressing load, I stopped to rest up - on life's road,
To see if one there could be found To guide thro' that mysterious ground,
The same sad look up - on His face The same un - dy-ing, boundless grace,

REFRAIN.




1-3. And lo! the Christ was there, To answer pray'r, To answer pray'r.
4. And lo! the Christ is here, To answer pray'r, To answer pray'r.
And lo! and lo! the Christ was there, To answer pray'r,

The Palms.

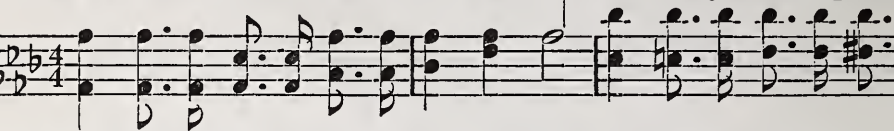
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Arr. by C. H.

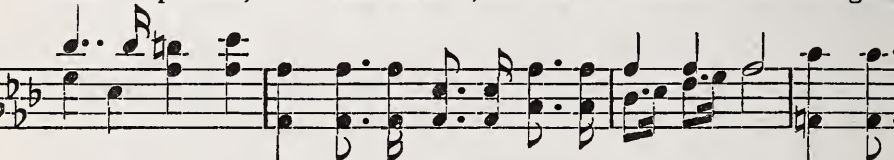
M. 88 = 



1. O'er all the way green palms and blossoms gay Are strewn this day in festal
2. His word goes forth, and people by its might Once more their freedom gain.
3. Sing and re-joice, O blest Je - ru - sa - lem, Of all thy songs sing the



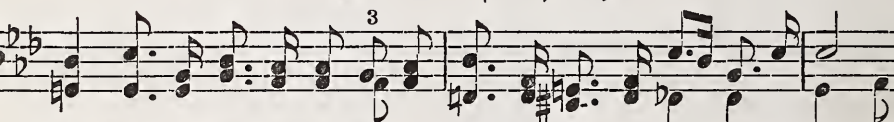
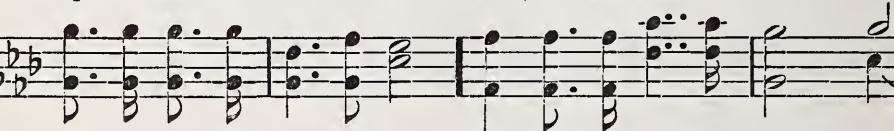
prep - a - ra - tion, Where Jesus comes, to wipe our tears a - way; E'en no
deg - ra - da - tion; Hu - man - i - ty doth give to each his right, While th
man - ci - pa - tion; Thro' bound - less love, the Christ of Beth - le - hem Brings fo



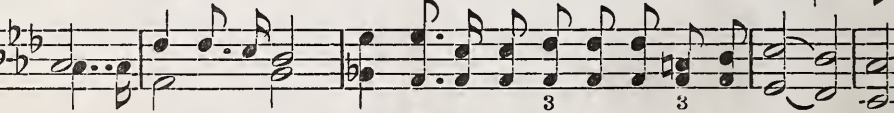
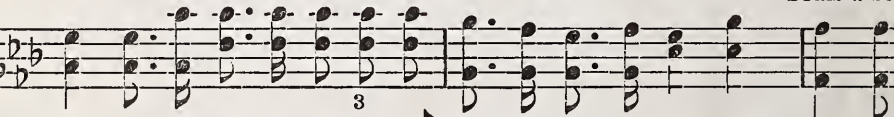
RESPONSE.



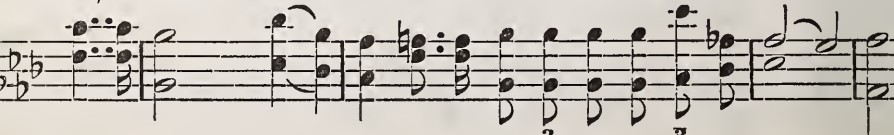
throng to welcome Him prepare. Join, sing His name di - vine
dark - ness find re - stored the light.
hope to thee for - ev - er - more. Join all, and sing Ho - san - na



Let ev - 'ry voice resound with u - ni - ted ac - cla - ma - tion, Ho - sa -
Prais'd be



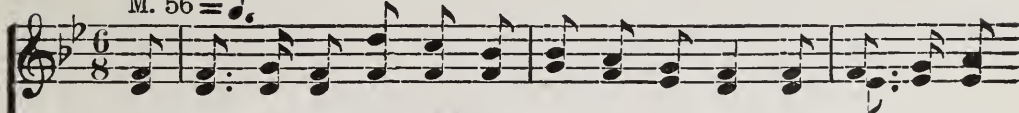
na! Prais'd be the Lord, Bless Him who cometh to bring us sal - va - tion
Lord, Ho - san - na!



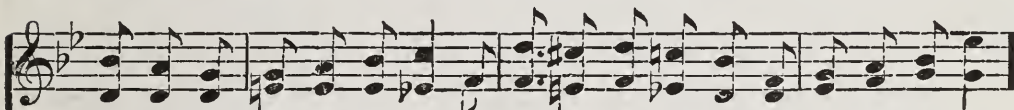
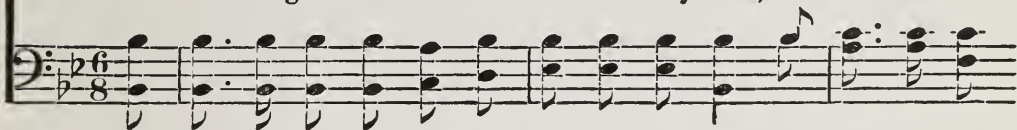
Mrs. C. H. M.

Copyright, 1912, by Homer A. Rodeheaver.

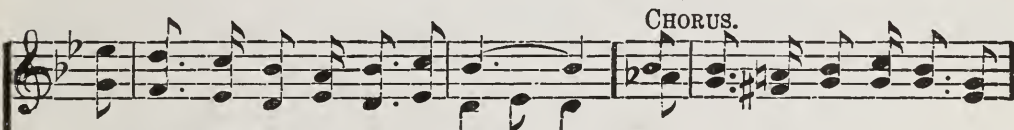
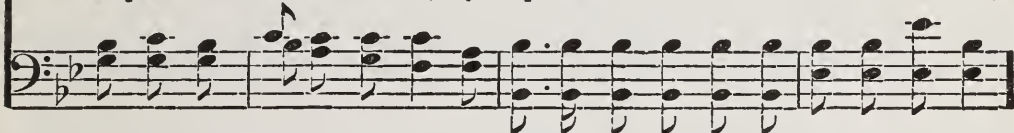
Mrs. C. H. Morris.

M. 56 = ♩ .

1. I have a great Sav - ior who saves ev - 'ry day, Who guid - eth my
2. A Help - er have I in whom I can con - fide, In dan - gers and
3. I have a great Shepherd who lov - eth His sheep, Who calls them by
4. I've found a great Shel - ter from life's win - try blast, In storm and in



feet lest I wan - der a - stray; Who leads ev - 'ry step of life's wea - ry - some way,
tri - als He's close by my side, And keeps me so sweet - ly tho' tempted and tried,
name, and in safety doth keep; They feed in green pastures by still waters deep,
tempest He hold - eth me fast; My hope as an anch - or on Je - sus I've cast,



I have such a Sav - ior—have you?.....

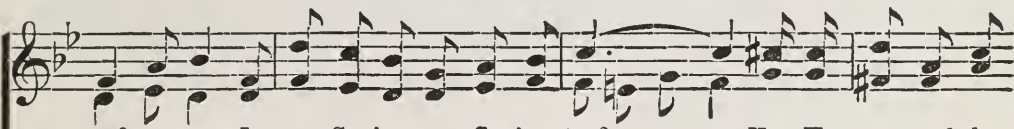
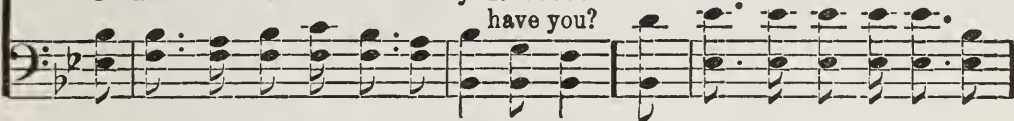
I have such a Help - er—have you?.....

I have such a Shepherd—have you?.....

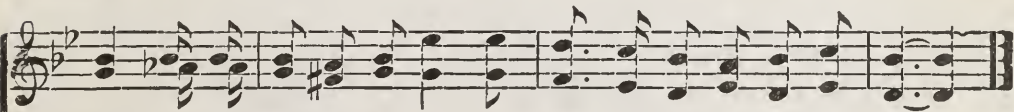
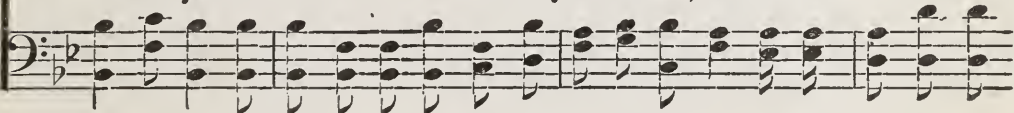
I have such a Shelter—have you?.....

I have such a Sav - ior—have

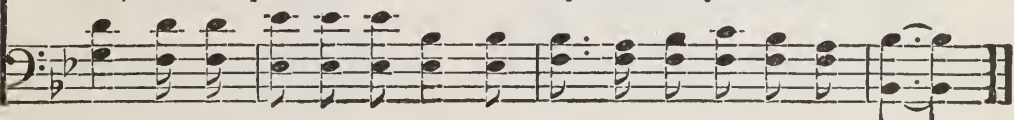
have you?

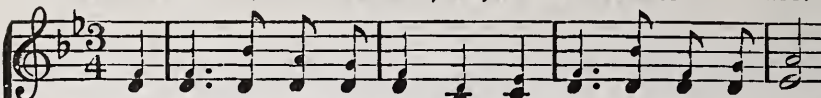


you? Is my Savior your Savior, too?..... Has He en - tered the
have you? your Sav - ior, too?

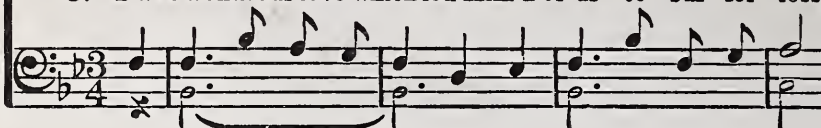
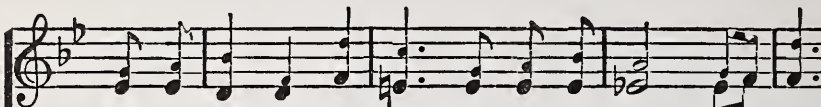


door, to de - part nev - er - more? Is my Sav - ior your Sav - ior too?

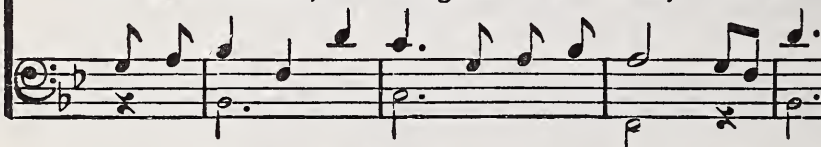






1. Of Je-sus' love that sought me, When I was lost in sin;
 2. He trod in old Ju-de-a Life's pathway long a-go;
 3. 'Twas wondrous love which led Him For us to suf-fer loss

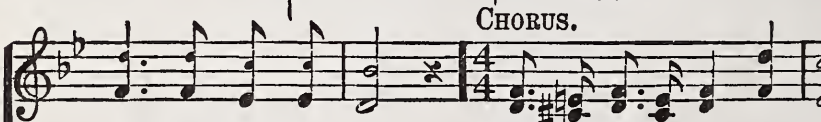
grace that brought me Back to His fold a-gain; Of heights
 thronged about Him, His sav-ing grace to know; He healed
 out a mur-mur, The an-guish of the cross; With saint

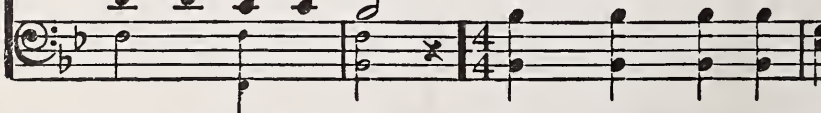

mer-cy, Far deep-er than the sea, And high-er than t
 heart-ed, And caused the blind to see; And still His great b
 glo-ry, Let us our voi-ces raise, Till heav'n and eart



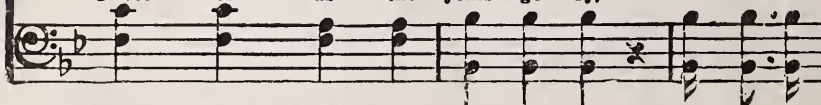
CHORUS.



theme shall ev-er be. Sweet-er as the years go
 love for e-ven me.
 our Re-deem-er's praise. Sweet-er as the ye

Sweet-er as the years go by; Rich-er, full
 sweet-er as the years go by;



Sweeter As the Years Go By.

rit.

Je - sus' love is sweet - er, Sweet - er as the years go by.

53

The King At the Door.

L. S. L.

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Lida Shivers Leech.

DUET. M. 60 = ♩.

1. A Friend who's knocking at thy heart's door, A Friend who oft - en has
2. He knocks so gen - tly with nail-pierced hand; Ah, who His plead - ing could
3. The King of glo - ry now waits out - side, My heart's closed door I will

rit.

knocked before; He waits so pa-tient-ly just out-side: It is Christ the Lord.
long withstand! Blest Son of God, mighty Friend of man, Stands at thy heart's door.
o - pen wide; Come in, dear Savior, and e'er a-bide, Be my all in all.

REFRAIN.


'Tis the King at the door, let Him in, He will cleanse you from guilt and from
door, let Him in, guilt, from
sin; Oh, the matchless love of the King above, To be stand-ing there!
guilt and sin;

A Heart Like Thine.

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J. W. Van Dev

W. V.

M. 108 = 

. Give me a love that knows no ill, Give me the grace
. On - ly a joy, a few brief years, On - ly a dream
. O - pen mine eyes that I may see, Show me the cross
. Pil - low my head up - on Thy breast, Shel - ter my soul

do.... Thy will; Par - don and cleanse this soul of m
vale... of tears; Vain is this world I now re - s
Cal - va - ry; There may I go and not re - p
give.. me rest; Fill me with love as I re - c

CHORUS.

Give me a heart like Thine... Come to my soul, bless

Je - sus, Hear me! O Sav - ior di - vine!....

like Thine....

O - pen the foun-tain and cleanse me, Give me a heart, a heart like T



like Thine....

When I Think How He Loved Me.

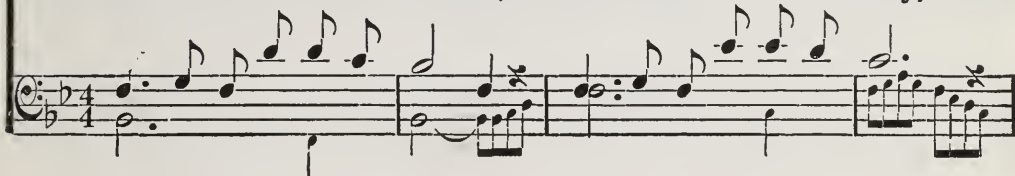
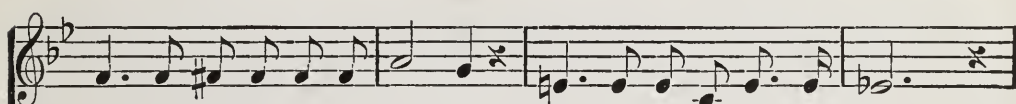
E. E. Hewitt.

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B. D. Ackley.

M. 76 = 


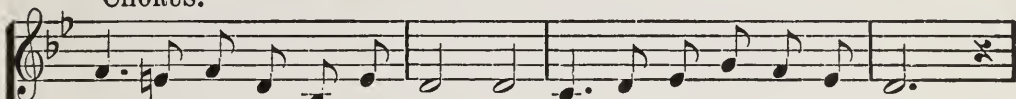
1. When I think of how He loved me, When He left His home on high,
 2. When I think of how He loved me, In the dark Geth-sem-a-ne,
 3. When I think of how He loved me, "Great-er love" could never be,
 4. When I think of how He loved me, While a sin-ner far a - stray,

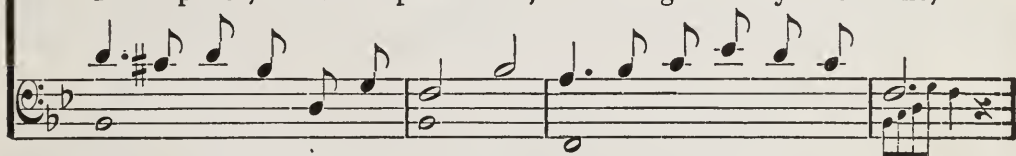
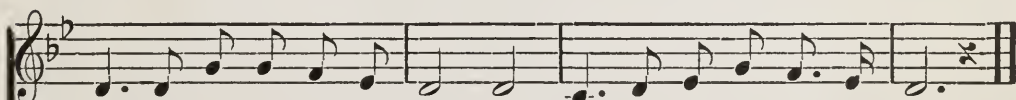
To be mocked, despised, for-sak-en, That my soul should nev-er die:
 Of the ag-o-ny He suf-fered, Wrestling there in prayer for me:
 How He bore my sins and sor-rows, On the cross of Cal - va - ry:
 Let my love find sweet ex-pres-sion, Serv-ing Him from day to day.



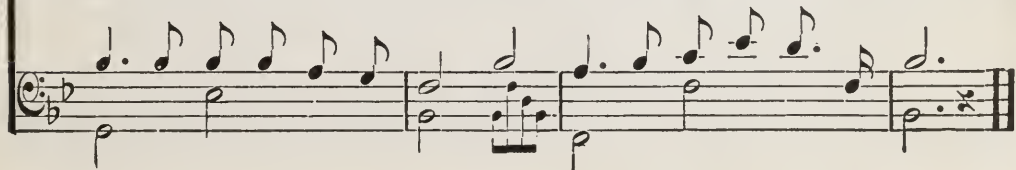
CHORUS.



I will praise, for-ev-er praise Him, I will glo-ri-fy His name;

O the won-der that He loves me, Pre-cious Je-sus, still the same!




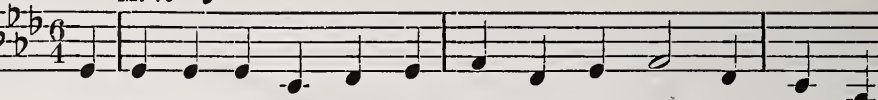
He Quiets the Storm.

essie P. Tompkins.

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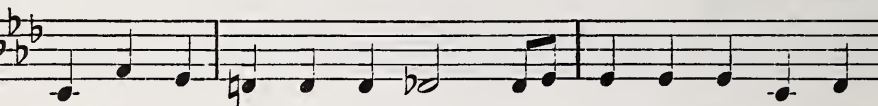
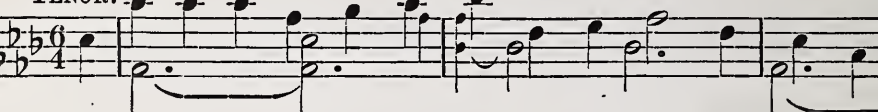
B. D. A.

ALTO. M. 76 = 

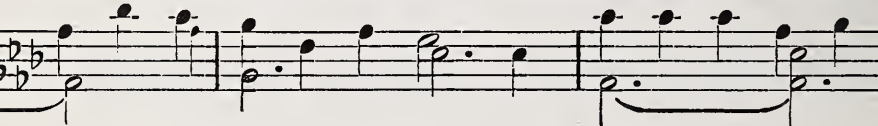


1. The tem-pest was rag-ing on blue Gal-i-lee, And high rose
2. He woke from His slum-bers and spake to the storm, And, lo! on
3. O safe is the ves-sel when Je-sus is there, And sure is

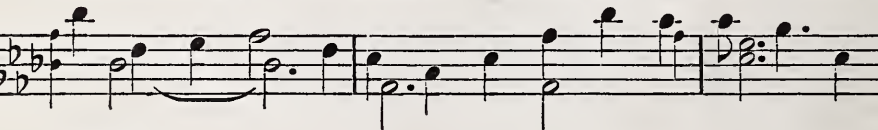
TENOR.



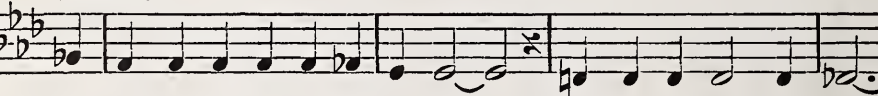
waves of the Pal-es-tine sea, Yet Je-sus was sleep-ing
wa-ters there fell a great calm; The waves of the deep seeme
voy-age, if storm-y or fair; There's naught that can harm us v



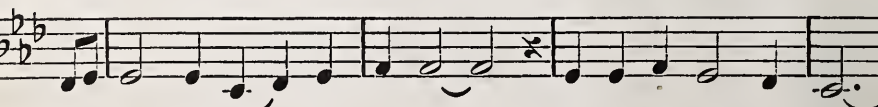
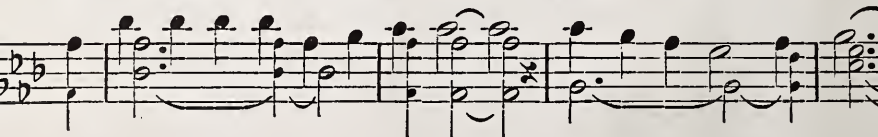
sweet as a child, Not heed-ing the winds or the wa-ters so
whis-per, "'Tis He," As safe-ly the ves-sel passed o-ver the
He whis-pers "Peace;" He speaks to the winds and the wild tem-pests



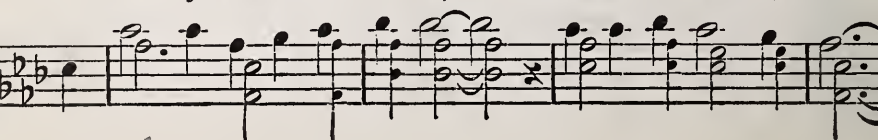
CHORUS.



The bil-lows of sea or of sor-row, Sweet-ly o-bey His will,



And storm-y seas of tri-al,.... List to His "Peace, be still!"



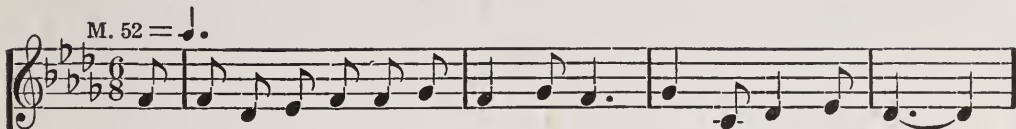
57 Make Me What You Want Me to Be.

W. C. Poole.

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Chas. H. Gabriel.

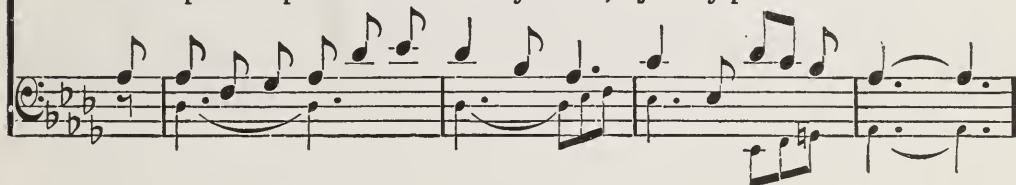
M. 52 = ♩ .



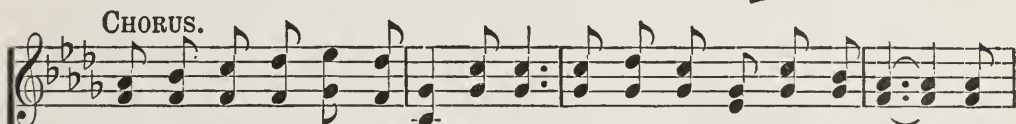
1. Make me what you want me to be, O Lord,—I be-long to Thee,..
2. Make me what you want me to be in heart, Saved from ev-'ry sin,....
3. Make me what you want me to be in deed, Serv-ing Thee a-lone,...
4. Make me what you want me to be, to win Souls who are a-stray,..
5. Make me what you want me to be for I Trust a-lone in Thee;..
6. Make me what you want me to be, dear Lord, All for-ev-er Thine,..



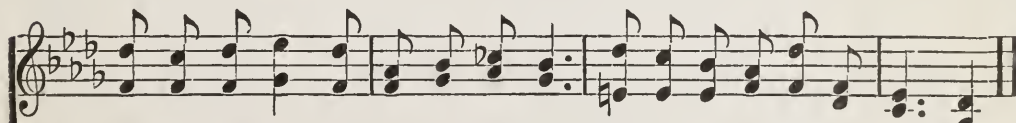
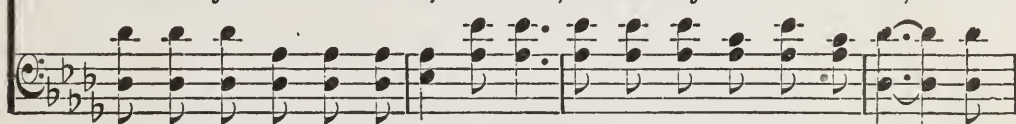
In tho't and in pur-pose, in deed and word, Work Thy will in me.....
With-hold-ing from Thee not a sin-gle part, Whol-ly Thine with-in.....
And read-y for serv-ice, what-e'er the need—Sav-ior, all Thine own....
To bring others back from the fields of sin, Sav-ior, while I may....
Thy plan and Thy will as the days go by, Mas-ter, work in me.....
And keep me as prom-ised in Ho-ly Word, By Thy pow'r di-vine....



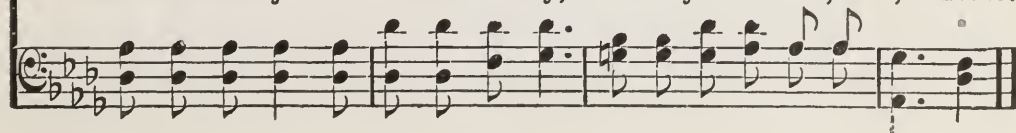
CHORUS.



Just what you want me to be, dear Lord, Just what you want me to be; All



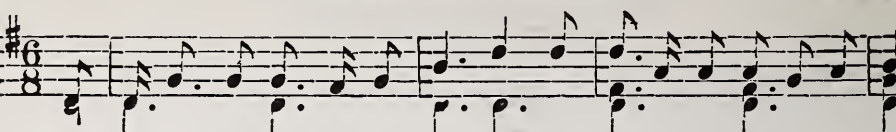
sin washed a-way—All Thine from to-day, Just what you want me, Lord, make me.



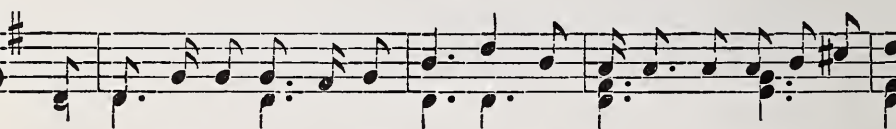
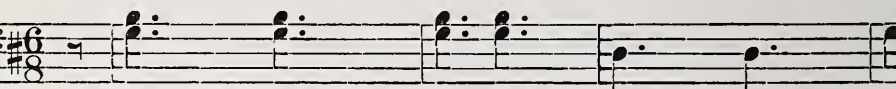
Have Courage, My Boy, To Say No!

Copyright, 1887, by H. R. Palmar.

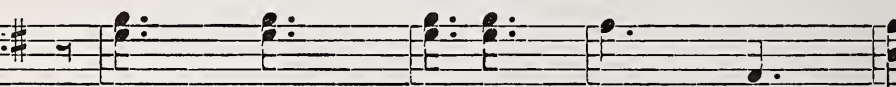
H. R. Palmar



1. You're starting, my boy, on life's jour-ney, Along the grand highway of li-
2. In cour-age, my boy, lies your safe - ty, When you the long journey be-gi-
3. Be care-ful, in choos-ing com-pan-ions, Seek on-ly the brave and the tr-



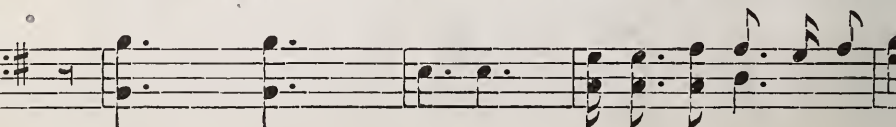
You'll meet with a thou-sand temptations—Each cit - y with e - vil is r
Your trust in a heav - en - ly Fa - ther Will keep you unspotted from s
And stand by your friends when in tri - al, Ne'er changing the old for the ne



This world is a stage of ex-cite-ment, There's danger wherever you g
Temp - ta-tions will go on in-creas-ing, As streams from a riv - u - let flo
And when by false friends you are tempted The taste of the wine cup to kn



But if you are temp-ted in weak-ness, Have courage, my boy, to say
But if you'd be true to your manhood, Have courage, my boy, to say
With firmness, with patience and kindness, Have courage, my boy, to say

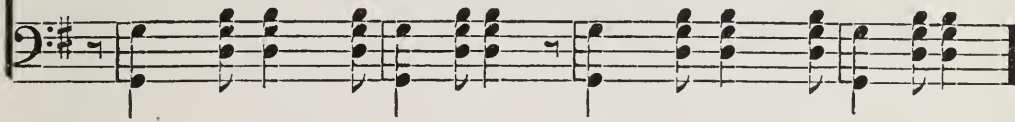


Have Courage, My Boy.

CHORUS.



Have courage, my boy, to say No! ... Have courage, my boy, to say No!....



Have courage, my boy, Have courage, my boy, Have courage, my boy, to say No!



59

Stay Thou Near By.

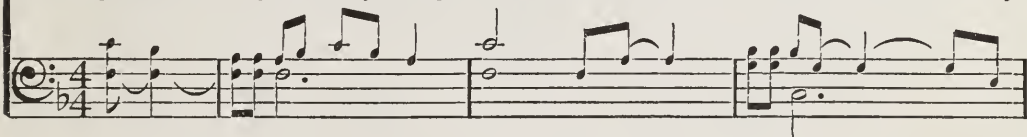
COPYRIGHT, 1912, BY CHAS. H. GABRIEL.
HOMER A. RODEHEAVER, OWNER.

David J. Beattie.

A. Oliver.



1. Stay Thou near by! Whom have I, Lord, but Thee? Earth's dearest friends may change—their love grow
2. Stay Thou near by! I dare not tread alone The thorny path that once Thy feet didst
3. Stay Thou near by! Life's journey soon will end; Mine eyes are dim, I cannot see my



cold;... O Savior, Lord, Thou'rt all in all to me, Thy love's un - told.
tread;... Safe shall I be with Thee to lean upon, And by Thee led.
way..... O tho't supreme! From earth I shall ascend To bright - er day.



HOMER A. RODEHEAVER. OWNER.

Pulling Hard Against The Stream.

Arrangement copyright, 1925, by Homer A. Rodeheaver.

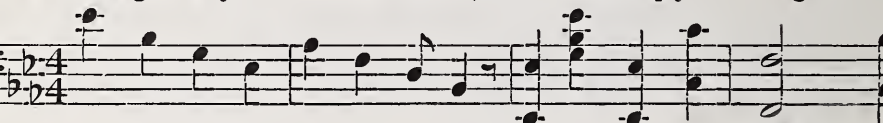
M. Hol

H. Clifton.

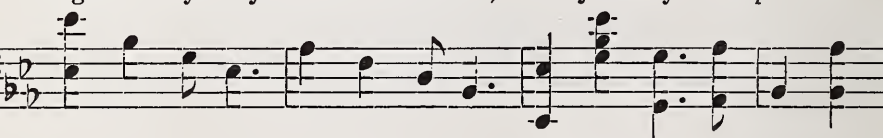
Arr. by C.



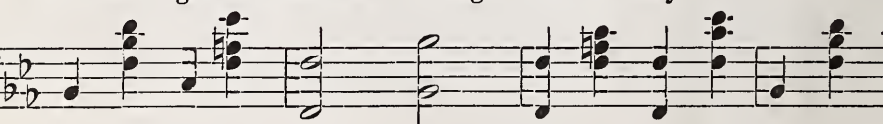
1. In the world I've gained my knowledge, And for it have had to p
2. Many a bright good hearted fel-low, Ma - ny a no - ble mind - ed m
3. If the wind is in your fa-vor, And you've weathered ev-'ry squ
4. Don't give way to fool-ish sorrow, Let this keep you in good ch



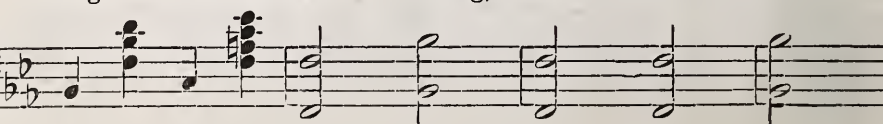
Though I nev-er went to college, Yet I've heard that po - ets
Finds him - self in wa - ter shallow—Then as - sist him, if you
Think of those whose luckless la-bor, Nev - er gained fair wind at
Brighter days may come to - mor-row, If you try and per - se - v



Life is like a might-y riv-er, Roll - ing on from day to d
Some suc - ceed at ev - 'ry turn-ing, For - tune fa-vors ev - 'ry sch
Work-ing hard, con - tent-ed, will-ing, Struggling thro' life's o - cean w
Dark-est night will have a morning Tho' the sky be o - ver - c



Men are ves-sels launched up-on it, Sometimes wreck'd and cast a - w
Oth - ers, too, tho' more de - serv-ing, Have to pull a - gainst the st
Not a friend and not a shill-ing, Pull - ing hard a - gainst the ti
Long-est lanes must have a turn-ing, And the tide will turn at la



Pulling Hard Against The Stream.

CHORUS.

So then do your best for one an-oth - er, Mak - ing life a pleasant dream;

Help a worn and wea - ry brother, Pull - ing hard a - gainst the stream.

61

The Sweet Story of Old.

Mrs. Jemima Luke.

J. C. Englebrecht.

M. 50 =

1. I think when I read that sweet sto - ry of old, When Je - sus was
2. I wish that His hands had been placed on my head, That His arm had been
3. Yet still to His foot-stool in prayer I may go, And ask for a
4. In that beau - ti - ful place He is gone to pre - pare, For all that are

here a - mong men, How He called little children as lambs to His fold, I should
thrown a - round me, And that I might have seen His kind look when He said "Let the
share in His love; And if I now ear - nest - ly seek Him below, I shall
washed and for - giv'n, And man - y dear children are gathering there, "For of

FINE. CHORUS.

D.S.

like to have been with them then. I should like to have been with them then,
lit - tle ones come un - to Me." "Let the lit - tle ones come un - to Me,"
see Him and hear Him a - bove. I shall see Him and hear Him a - bove,
such is the King - dom of heav'n." "For of such is the King - dom of heav'n,"

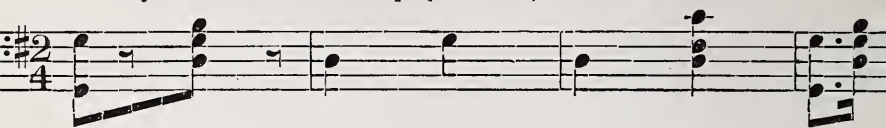
Going Through the Land.

W. D. Cornell.

Arr. for this



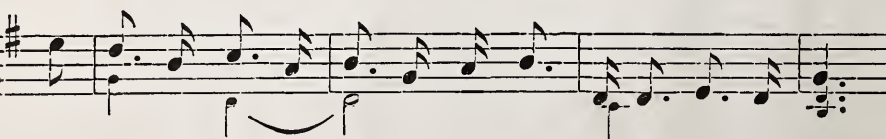
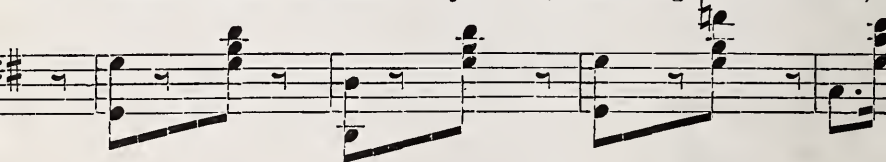
1. If a Chris-tian meet a Chris-tian, Go - ing thro' the land,
2. If a Chris-tian gets in troub - le, Go - ing thro' the land,
3. If you meet a soul dis - cour-aged, Go - ing thro' the land,
4. Would you have a home up yon - der, In the bet - ter land?



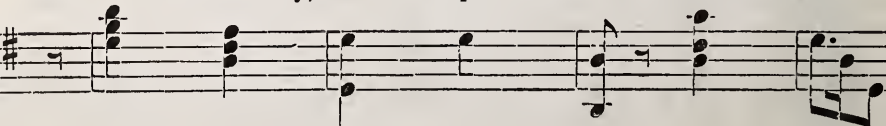
Just re-mem - ber He's your broth-er, Reach to him your hand;
 Don't condemn your weak - er broth-er, Help him all you can;
 Show to him God's word of prom - ise, Cheer him all you can;
 Do to oth - ers as you'd have them Do to you, my man;



For who can tell but on the mor-row, You and he may stand
 For who can tell what great temp-tations Press a - round the man?
 For deeds and words in kind - ness giv - en, Mend the brok - en strand,
 And when the Mas - ter comes for jew - els, Search-ing thro' the land,



Be - fore the great white throne up yon-der, Help him all you can.
 He needs the help of Chris-tian friendship, Give him all you can.
 A lit - tle help when one is drown-ing, Oft-en saves the man.
 He'll take that wea - ry, faith - ful spir - it Home to Beu - lah land.



Glorious City.

K. G. B.

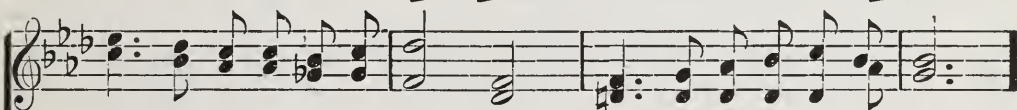
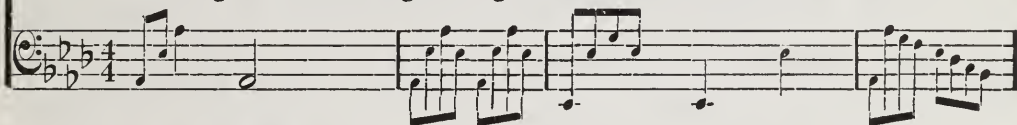
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Kem G. Bottorf.

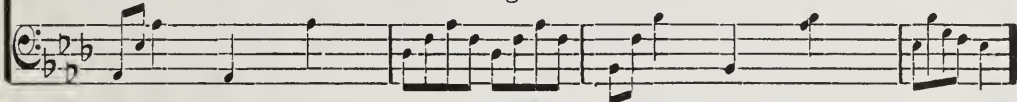
M. 84 = ♩



1. Do you ev - er stop to pon - der On the joys we soon shall see?
 2. Can you not foresee its glo - ry— Beau-teous cit - y in the sky?
 3. O how glad will be the greet-ing When we reach that home so fair!



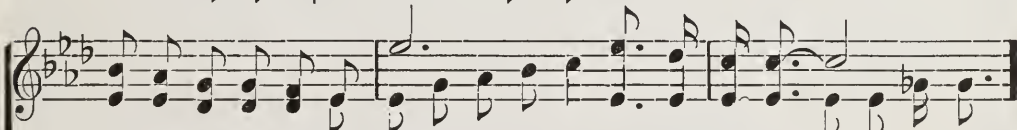
Of the home in heav-en yon - der— Stand-ing by the crys-tal sea?
 You have oft-en heard the sto - ry— How its pleasures nev-er die.
 O how sweet will be the meet - ing With our loved ones o-ver there!



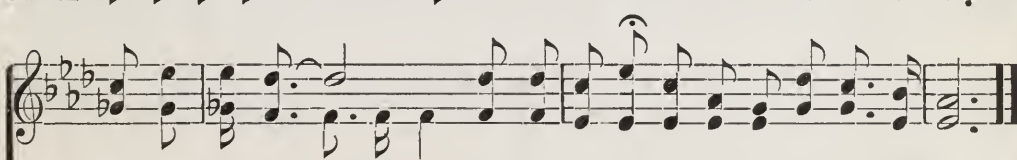
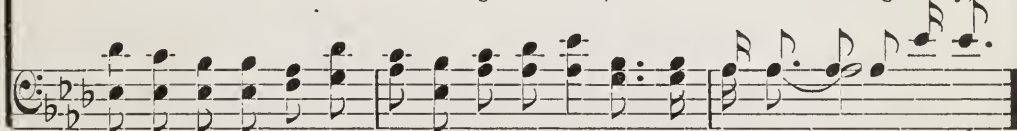
CHORUS.



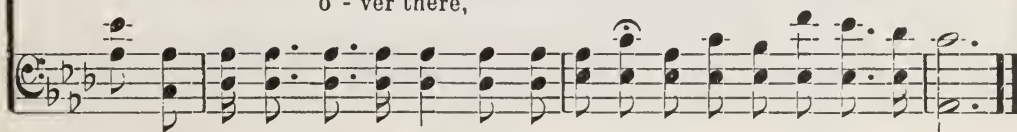
Glo-rious cit - y Shin-ing cit - y o - ver there, Where the sun is
 o - ver there,



ev - er shining bright and fair; To that cit - y shin-ing cit - y,
 so bright and fair;



glo-rious cit - y I am go-ing, and I want to meet you there.
 o - ver there,



The Old Rugged Cross.

C. B.

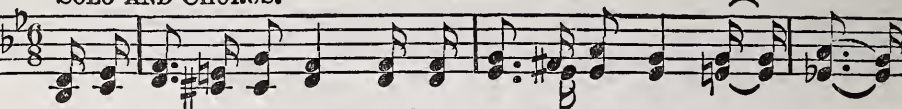
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WORDS AND MUSIC.

HOMER A. RODEHEAVER, OWNER.

Rev. Geo. Bennard

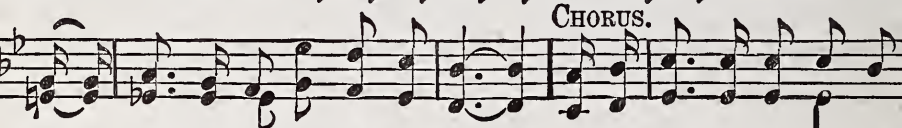
SOLO AND CHORUS.



1. On a hill far a-way stood an old rug-ged cross, The em-blem
2. Oh, that old rug-ged cross, so de-spised by the world, Has a wondrou
3. In the old rug-ged cross, stained with blood so di-vine, A won -
4. To the old rug-ged cross I will ev - er be true, Its shame and

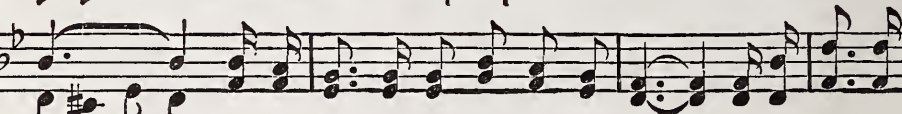


suf - f'ring and shame, And I love that old cross where the dear - est and b
 trac - tion for me, For the dear Lamb of God left His glo - ry a-b
 beau - ty I see; For 'twas on that old cross Je - sus suf-ered and d
 proach glad-ly bear; Then He'll call me some day to my home far a - v

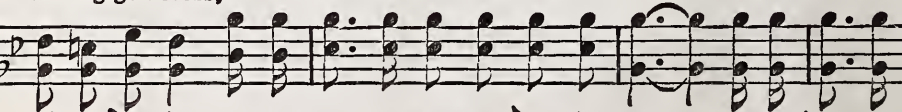


CHORUS.

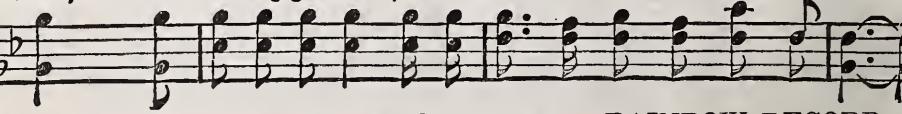
For a world of lost sin-ners was slain. So I'll cher-ish the old rug-
 To bear it to dark Cal-va - ry.
 To par - don and sanc-ti - fy me.
 Where His glo-ry for-ev - er I'll share. cross,



cross,..... Till my tro-phies at last I lay down; I will cling to
 old rug-ged cross,



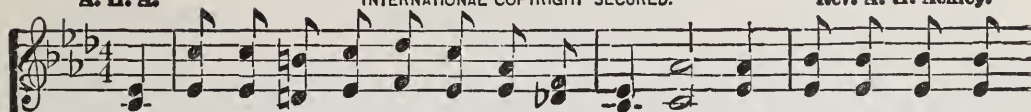
old rug-ged cross,..... And ex-change it some day for a crow
 cross, the old rug-ged cross,



A. H. A.

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Rev. A. H. Ackley.



1. I do not ask for di - a-dem or scep-ter, I do not seek for
2. I know the path He trod is nev - er eas - y, It cost the Son of
3. I can - not turn a - side, for love im - pels me To drink the cup of
4. So trust - ing in His love, I'll toil and suf - fer, Sup - port - ed by His



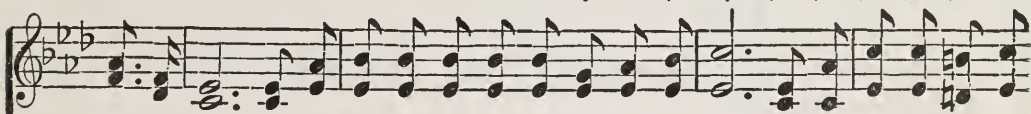
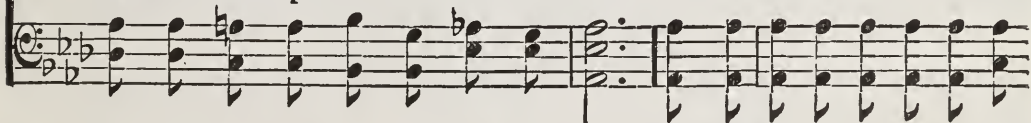
world-ly joy or fame, I on - ly ask to fol - low my Re-deem-er, And
God His pre-cious blood, It leads on to the cross of name-less an-guish, But
sor - row and of woe; But min-gled with the tears I find the com-fort, The
ev - er - last - ing grace, Un - til at last I rise com-plete, per-fect-ed, Trans-



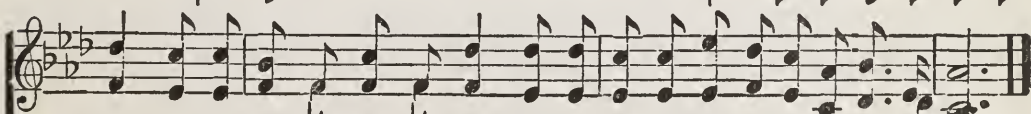
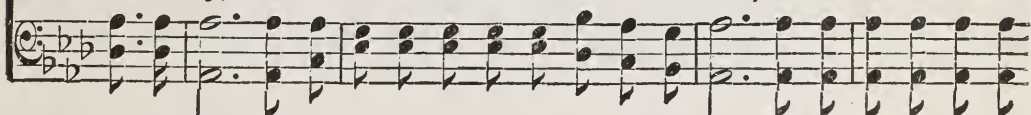
CHORUS.



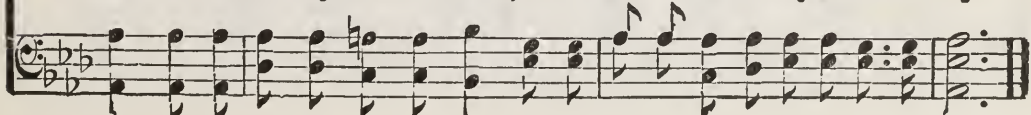
tell a - broad the won-ders of His name.
ev - er climb-eth up - ward un - to God.
peace that on - ly Je - sus can be - stow. I will trav-el all the way to
formed to look up - on His bless-ed face.



Cal - va - ry, I will walk the road that Jesus walked for me, I will serve Him to the



end, For He is my dear - est friend, I will trav-el all the way to Cal - va - ry.

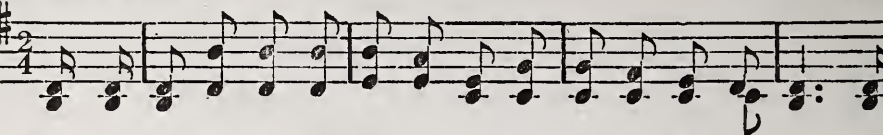


In the Secret of His Presence.

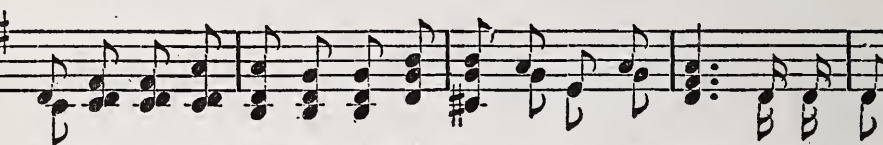
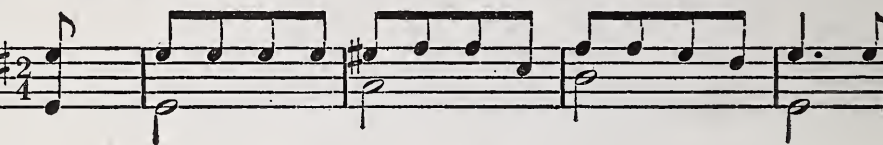
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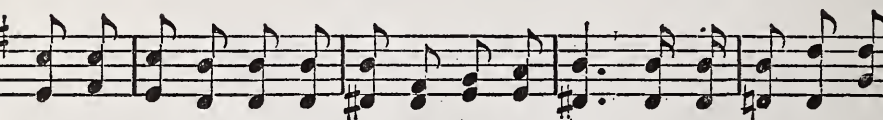
GEO. C. STEBBINS.



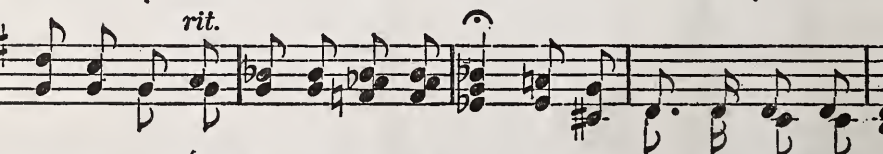
1. In the se-cret of His pres-ence how my soul de-lights to hide! Oh,
2. When my soul is faint and thirst-y, 'neath the shad-ow of His wing The
3. On-ly this I know: I tell Him all my doubts and griefs and fears:—C
4. Would you like to know the sweetness of the se-cret of the Lord? Go



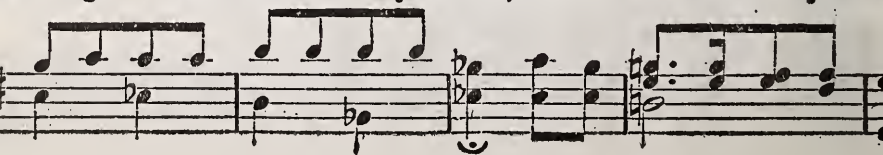
pre-cious are the les-sons which I learn at Je-su's side! Earth-ly care
cool and pleas-ant shel-ter, and a fresh and crys-tal spring; And my Sav
pa-tient-ly He lis-tens! and my droop-ing soul He cheers: Do you thin
hide be-neath His shad-ow; this shall then be your re-ward; And whene'



nev-er vex me, nei-ther tri-als lay me low; For when Sa-tan com
rests be-side me, as we hold com-mun-ion sweet; If I tried, I coul
ne'er re- proves me? What a false friend He would be, If He nev-er, nev
leave the si-lence of that hap-py meet-ing-place, You must mind and be



tempt me, to the se-cret place I go, to the se-cret place I g
ut-ter what He says when thus we meet, what He says when thus we m
told me of the sins which He must see, of the sins which He must s
im-age of the Mas-ter in your face, of the Mas-ter in your fa

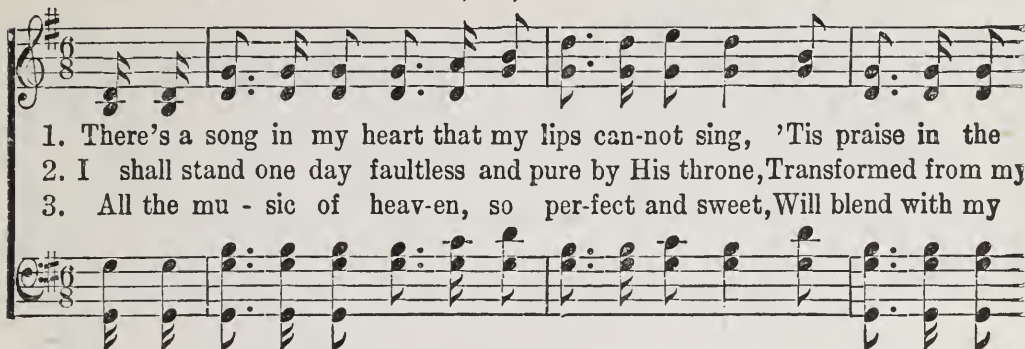


A Sinner Made Whole.

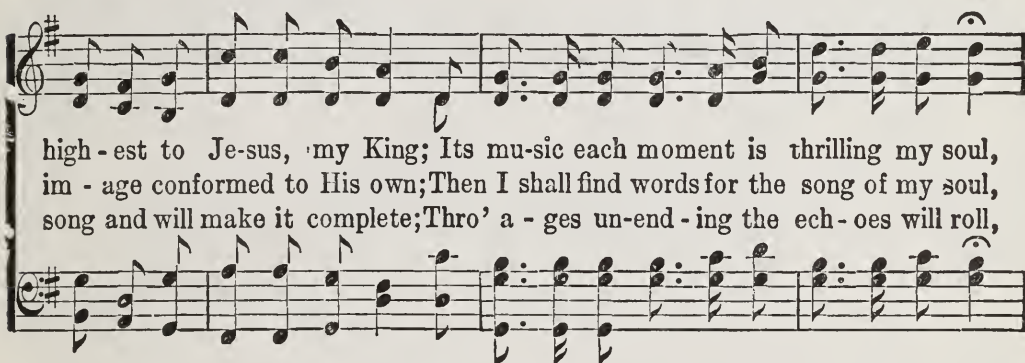
W. M. Lighthall.

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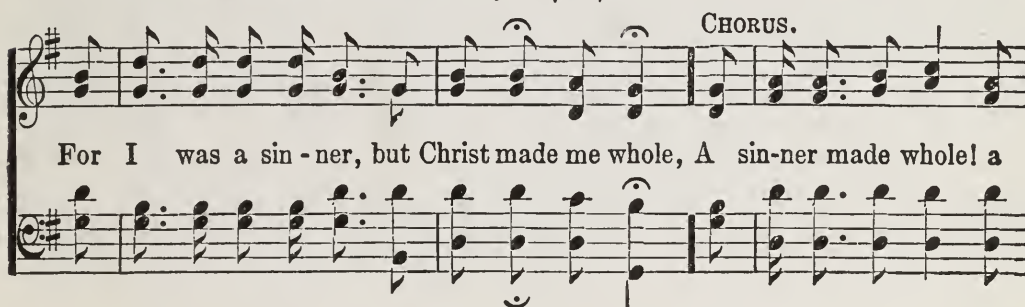
Chas. H. Gabriel.



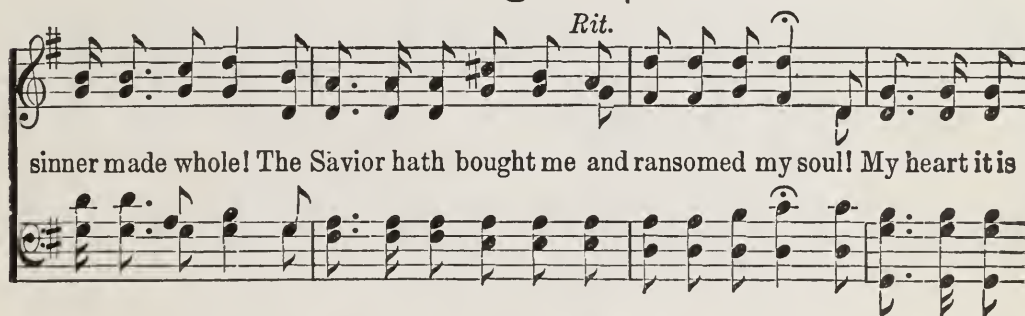
1. There's a song in my heart that my lips can-not sing, 'Tis praise in the
 2. I shall stand one day faultless and pure by His throne, Transformed from my
 3. All the mu - sic of heav-en, so per-fect and sweet, Will blend with my



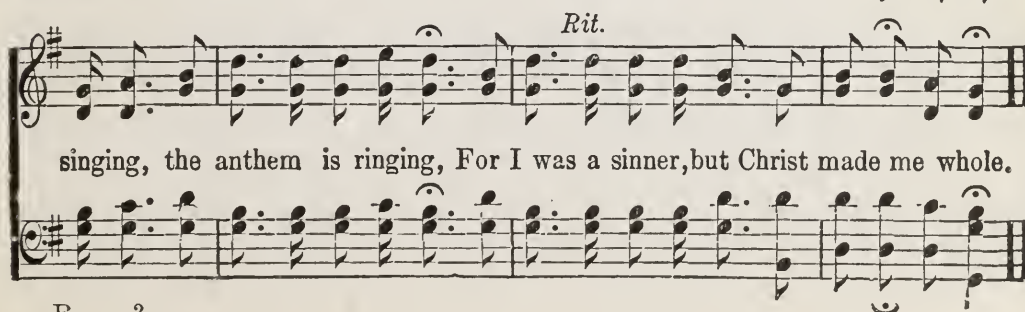
high-est to Je-sus, my King; Its mu-sic each moment is thrilling my soul,
 im-age conformed to His own; Then I shall find words for the song of my soul,
 song and will make it complete; Thro' a-ges un-end-ing the ech-oes will roll,



CHORUS.
 For I was a sin-ner, but Christ made me whole, A sin-ner made whole! a



sinner made whole! The Savior hath bought me and ransomed my soul! My heart it is



singing, the anthem is ringing, For I was a sinner, but Christ made me whole.

Lord, I Can't Stay Away.

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Arr. by J. B. Herbert

Rather slow and solemn.

The musical score is written for a four-part vocal harmony. It begins with a treble clef and a key signature of one flat (B-flat). The tempo and mood are indicated as 'Rather slow and solemn.' The first line of music contains the lyrics 'Lord, I can't stay a-way, I can't stay a-way,'. The second line continues the melody with 'can't stay a-way, I can't..... stay a-way.' and 'can't stay a-way.' The third line features the lyrics 'I've got to go to judgment to stand my tri-al; I', 'I've got to go to heav-en to live with Je-sus; I', and 'They're com-in' from the east, from the west they're com-in'; Th'. The fourth line continues with 'got to go to judgment to stand my tri-al; I've', 'got to go to heav-en to live with Je-sus; I've', and 'com-in' from the north, from the south they're com-in'; Th'. The fifth line contains 'got to go to judgment to stand my tri-al; I can't stay a-way', 'got to go to heav-en to live with Je-sus; I can't stay a-way', and 'com-in' on the rain-bow, and on the clouds, Lord; I can't stay a-way'. The score includes various musical notations such as notes, rests, and dynamic markings like 'rit. e dim.' and 'F'. The piece concludes with a final chord.

Lord, I can't stay a-way, I can't stay a-way,
can't stay a-way, I can't..... stay a-way.
can't stay a-way.

1. I've got to go to judgment to stand my tri-al; I
2. I've got to go to heav-en to live with Je-sus; I
3. They're com-in' from the east, from the west they're com-in'; Th

got to go to judgment to stand my tri-al; I've
got to go to heav-en to live with Je-sus; I've
com-in' from the north, from the south they're com-in'; Th

got to go to judgment to stand my tri-al; I can't stay a-way
got to go to heav-en to live with Je-sus; I can't stay a-way
com-in' on the rain-bow, and on the clouds, Lord; I can't stay a-way

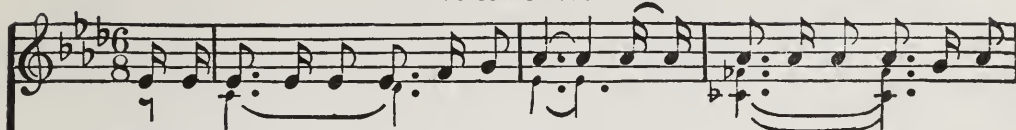
The above song recorded on RAINBOW RECORDS

He Loves Even Me.

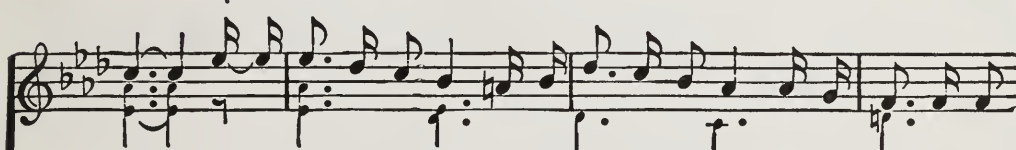
S. L.

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WORDS AND MUSIC.

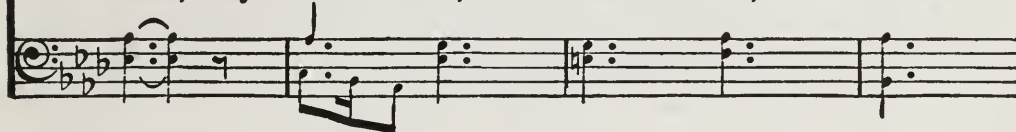
Scott Lawrence.



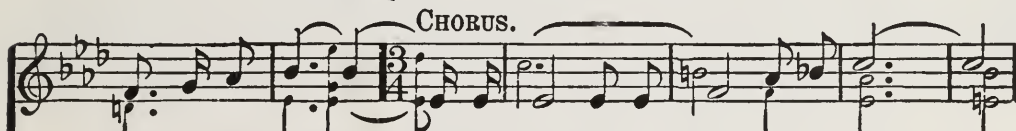
1. When I think of my Sav-ior's great love, In com-ing from Heav-en a-
2. When I think of the thorns on His brow, Seems as if I can see Je-sus
3. When I think how He saves me from sin, Though oft-en un-grate-ful I've



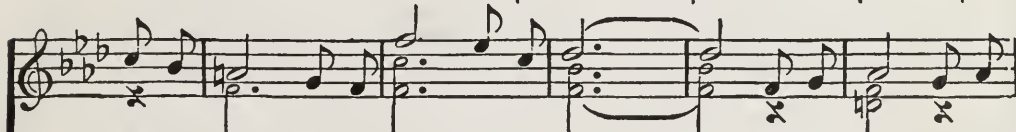
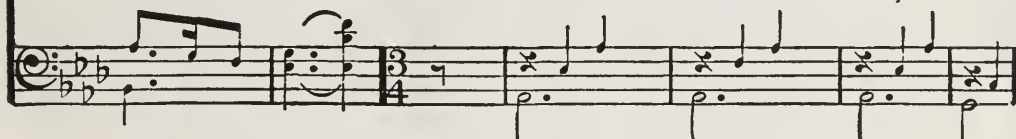
bove, To die on the tree For a sin-ner like me, I am sure that He
now, As He suf-ered for me, That my soul might be free: I am sure that He
been, My vow I re-new, "To be faith-ful and true;" I am sure that He



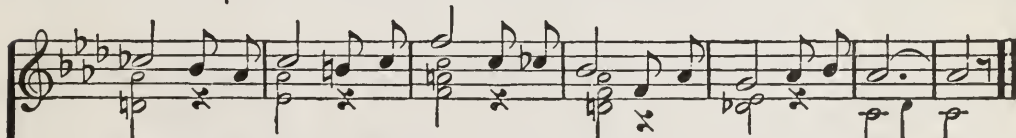
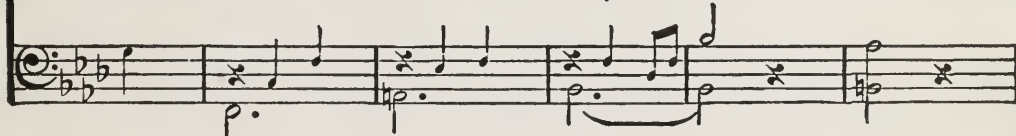
CHORUS.



loves e-ven me. I am sure that He loves e-ven me, . . .



I am sure that He loves e-ven me; And His love is so



sweet, Makes my joy so complete When I think how He loves e-ven me. . . .



Nobody Like Jesus.

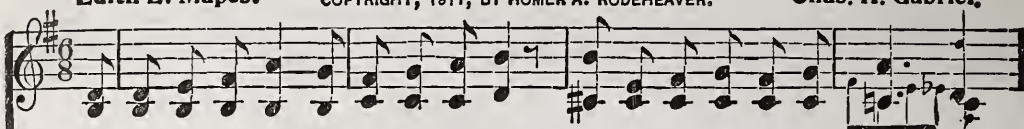
To Homer A. Rodeheaver.

In appreciation of his friendship, spirit, and untiring efforts to do something for others.

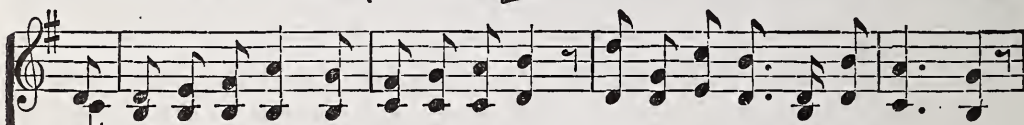
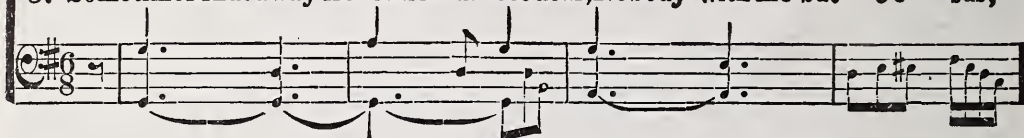
Edith L. Mapes.

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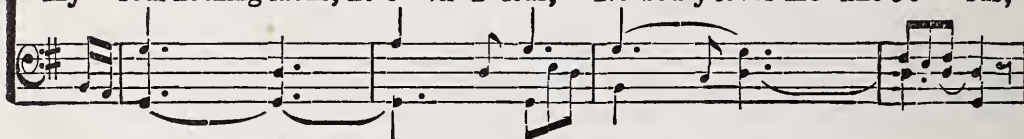
Chas. H. Gabriel.



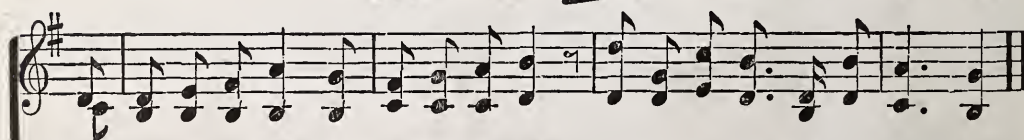
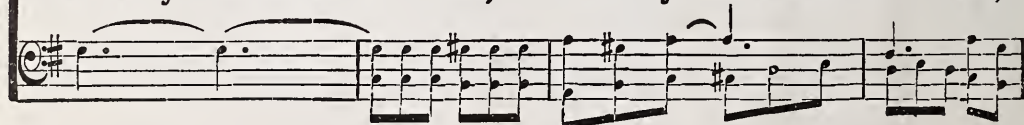
1. Sometimes secretsins creep into my heart, — No-bod-y sees them but Je - sus;
2. Sometimes there are tears that must not be shed, Nobody knows it but Je - sus;
3. Sometimes angry tho'ts are almost expressed, Nobody hears them but Je - sus;
4. Sometimes I am weak, and wander astray, No-bod-ystrengthens like Je - sus;
5. Sometimes shut away from all held most dear, Nobody with me but Je - sus,



But when I confess, He bids them depart, No-bod-y cleans-es like Je - sus;
 In sickness and grief He pil-lows my head, No-bod-y comforts like Je - sus;
 His gentle restraint soon has them suppressed, No-bod-y qui-ets like Je - sus;
 He pa-tient-ly leads me back to the way, No-bod-y pardons like Je - sus;
 My soul nothing lacks, no e-vil I fear, No-bod-y loves me like Je - sus;



No-bod-y cleans-es like Je - sus,	No-bod-y cleans-es like Je - sus;
No-bod-y comforts like Je - sus,	No-bod-y comforts like Je - sus;
No-bod-y quiets like Je - sus,	No-bod-y qui-ets like Je - sus;
No-bod-y pardons like Je - sus,	No-bod-y pardons like Je - sus;
No-bod-y loves me like Je - sus,	No-bod-y loves me like Je - sus;



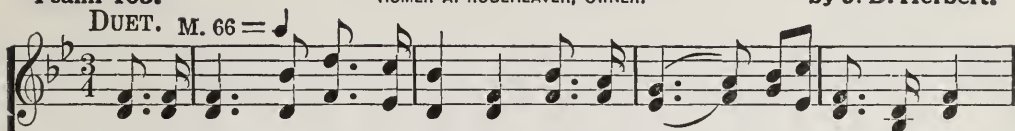
But when I confess, He bids them depart; No-bod-y cleans-es like Je - sus.
 In sickness and grief He pil-lows my head, No-bod-y comforts like Je - sus.
 His gentle restraint soon has them suppressed, No-bod-y qui-ets like Je - sus.
 He pa-tient-ly leads me back to the way, No-bod-y pardons like Je - sus.
 My soul nothing lacks, no e-vil I fear, No-bod-y loves me like Je - sus.



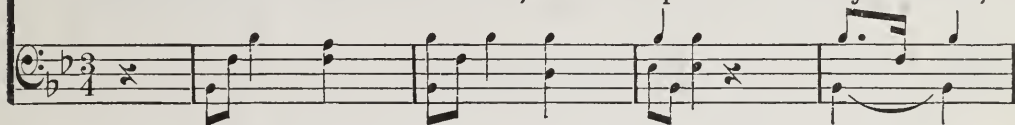
Psalm 103.

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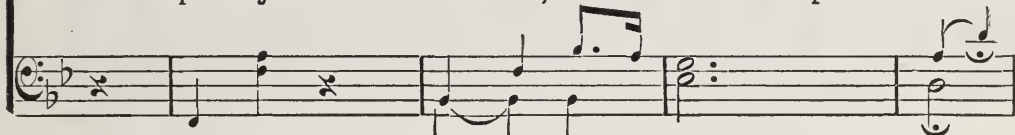
DUET. M. 66 =



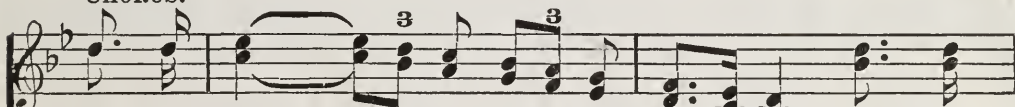
1. O my soul, bless thou Je - ho - vah, All with - in me bless His name;
 2. He will not for - ev - er chide us, Nor keep an - ger in His mind;
 3. Far as east is from west dis - tant, He hath put a - way our sins;



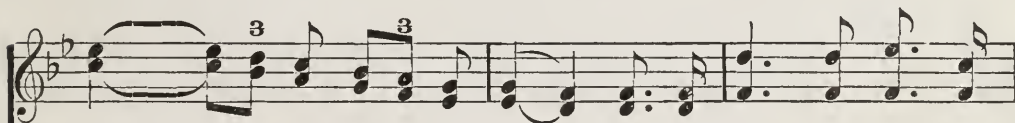
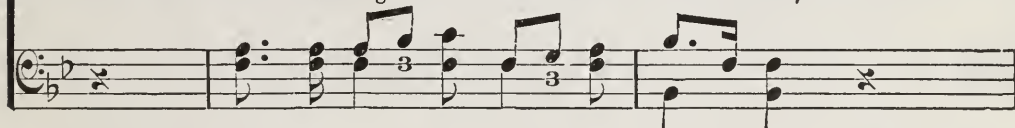
Bless Je - ho - vah, and for - get not All His mer - cies to pro - claim.
 Hath not dealt as we of - fend - ed, Nor re - ward - ed as we sinned.
 Like the pit - y of a fa - ther, Hath the Lord's com - pas - sion been.



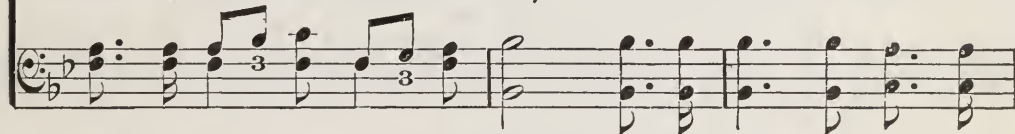
CHORUS.



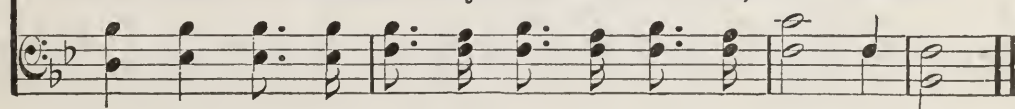
For as high..... as is the heav - en, Far a -
 For as high as is the heav - en,



bove..... the earth be - low, Ev - er great to them that
 Far a - bove the earth be - low,



fear Him Is the mer - cy He will ev - er, ev - er show.

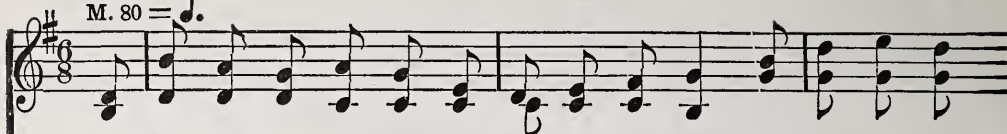



I Walk With the King.

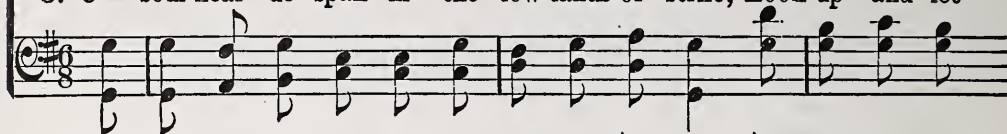
James Rowe.

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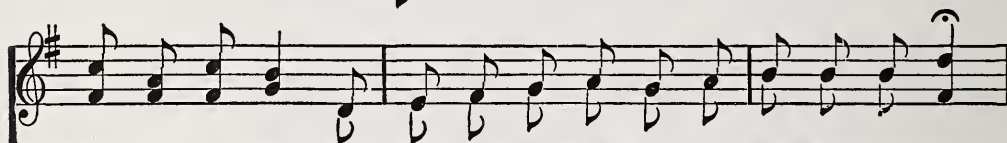
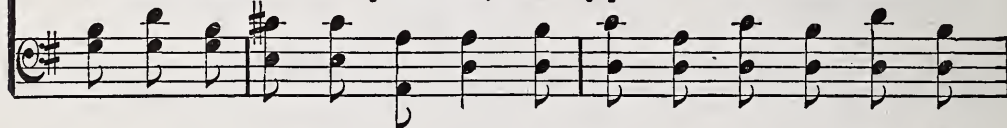
B. D. Ackley.

M. 80 = 

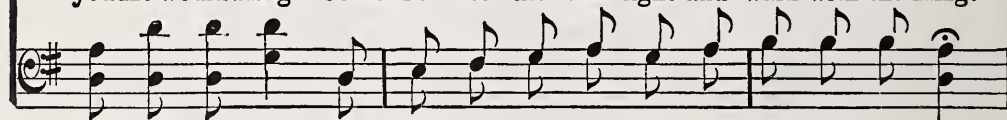
1. In sor-row I wan-dered, my spir-it op-prest, But now I am
2. For years in the fet-ters of sin I was bound, The world could not
3. O soul near de-spair in the low-lands of strife, Look up and let



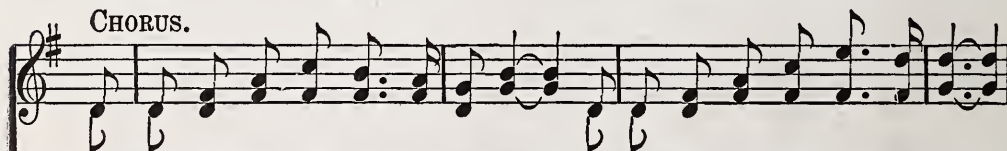
hap-py-se-cure-ly I rest; From morn-ing till eve-ning glad
 help me—no com-fort I found; But now like the birds and the
 Je-sus come in-to your life; The joy of sal-va-tion to



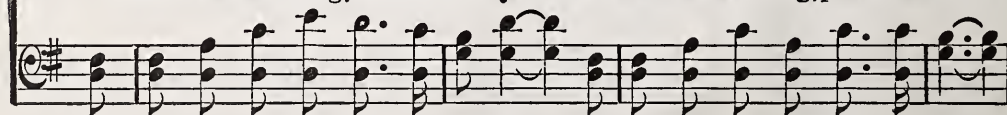
car-ols I sing, And this is the rea-son—I walk with the King.
 sunbeams of Spring, I'm free and re-joic-ing—I walk with the King.
 you He would bring—Come in-to the sun-light and walk with the King.



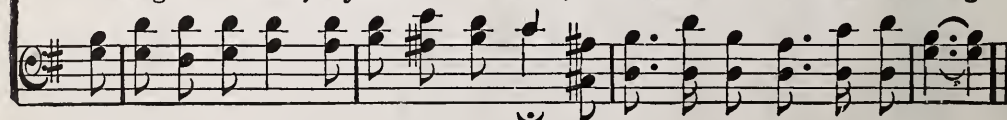
CHORUS.



I walk with the King, hal-le-lu-jah! I walk with the King, praise His name!



No long-er I roam, my soul fac-es home, I walk and I talk with the King.

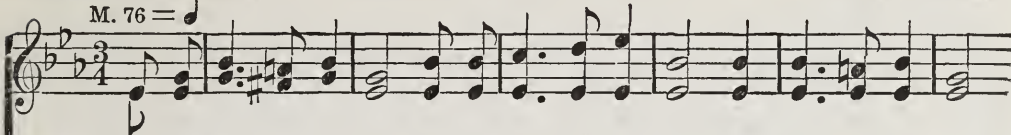


Mrs. Ellen H. Gates.

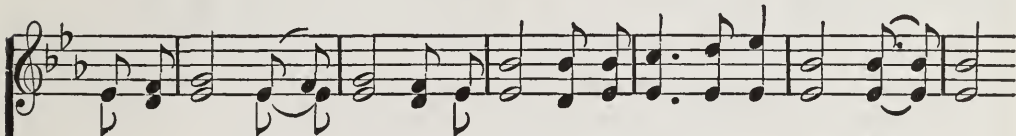
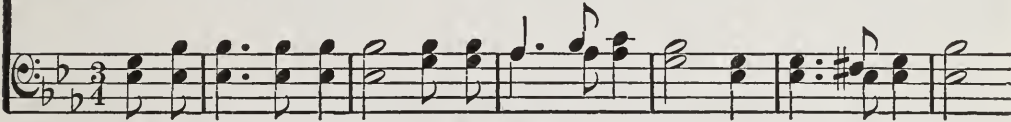
BY PERMISSION.

Philip Phillips.

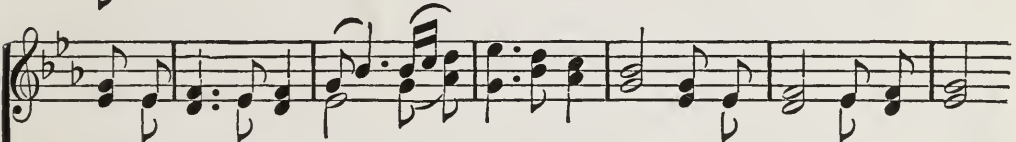
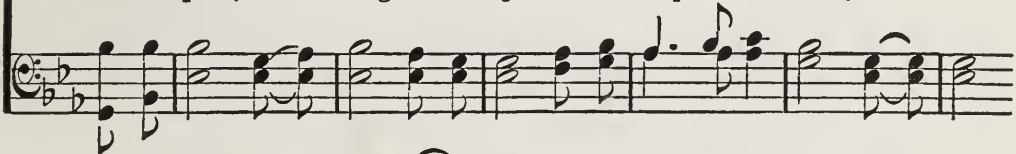
M. 76 =



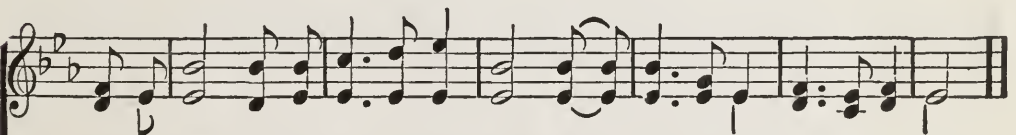
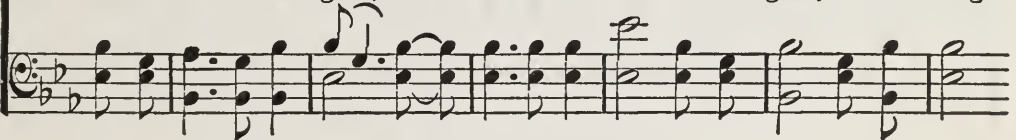
1. I will sing you a song of that beau-ti-ful land, The far a-way home
2. O that home of the soul in my visions and dreams, Its bright, jas-per walls
3. That un-chang-a-ble home is for you and for me, Where Je-sus of Naz-
4. O how sweet it will be in that beau-ti-ful land So free from all sor-



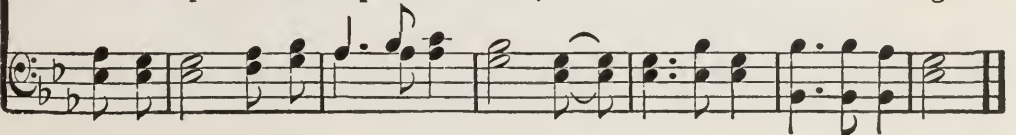
of the soul, Where no storms ev-er beat on the glit-ter-ing strand, While the years
I can see; Till I fan-cy but thin-ly the veil in-ter-venes Be - tween
ar-ethstands; The King of all kingdoms for-ev - er is He, And He hold-
row and pain, With songs on our lips and with harps in our hands, To meet



of e - ter - ni - ty roll, While the years of e - ter - ni - ty roll; Where no storms
the fair cit - y and me, Be - tween the fair cit - y and me, Till I fan-
eth our crowns in His hands, And He holdeth our crowns in His hands; The King
one an - oth - er a - gain, To meet one an - oth - er a - gain; With songs



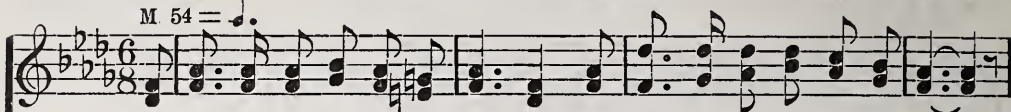

ev - er beat on the glit - ter - ing strand, While the years of e - ter - ni - ty roll.
cy but thin - ly the vail in - ter - venes Be - tween the fair cit - y and me.
of all kingdoms for - ev - er is He, And He holdeth our crowns in His hands.
on our lips and with harps in our hands, To meet one an - oth - er a - gain.



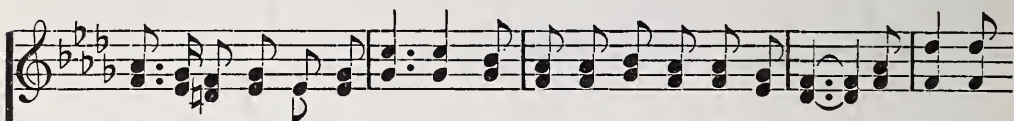
Edith L. Mapes.

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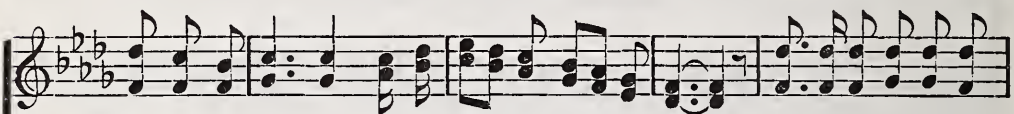
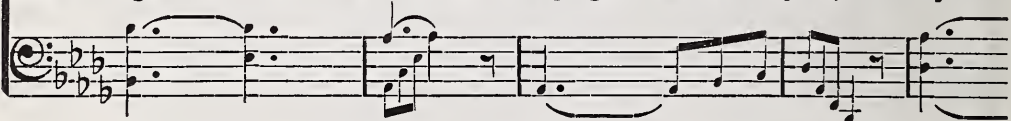
Chas. H. Gabriel.

M. 54 = 

1. If Jesus should come at this moment To catch up with Him in the air
2. If quickly to you came the summons To stand in e - ter - ni - ty now,
3. If Je - sus were standing a - mong us And care - ful - ly searching each heart,



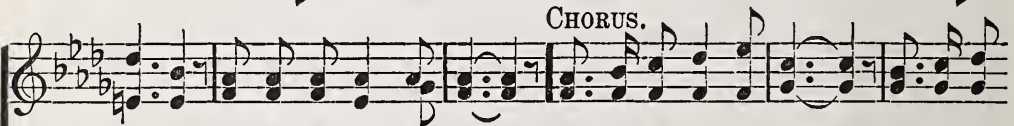
All those who love His ap - pear - ing, For - ev - er to be with Him there, How would He
Where ev'ry tongue shall confess Him, Before whom all nations must bow, Would you be
Bid - ding the ran - somed to en - ter, And saying to oth - ers, de - part; Would you be



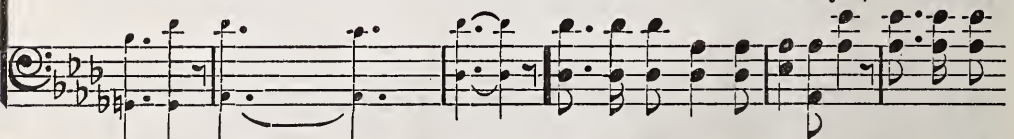
find you, I wonder—Watching, waiting, faithful, true? Dear - ly be - lov - ed, con -
read - y to meet Him, In His blood be washed, made new? Dear - ly be - lov - ed, con -
placed at His right hand, Or with those He nev - er knew? Dear - ly be - lov - ed, con -



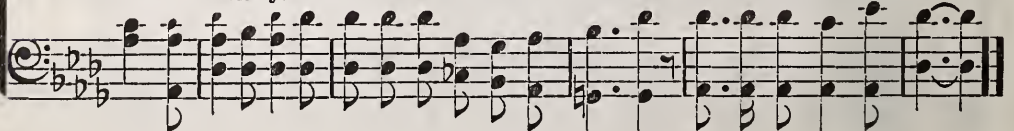
CHORUS.



sid - er—How would it be with you? How would it be with you, How would it
with you,



be with you? If called face to face now to meet Him, How would it be with you?
with you?




Just a Whispered Prayer.

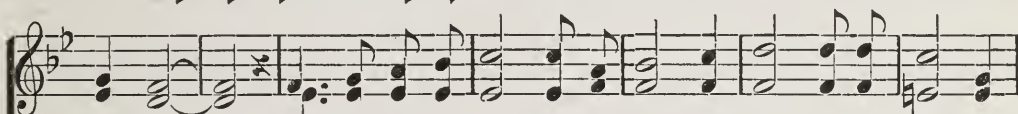
George O. Webster.

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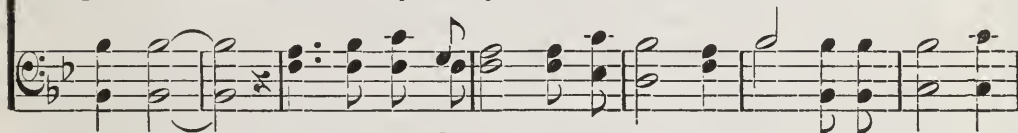
Chas. H. Gabriel.

M. 88 = 

1. Just a whispered prayer, And the load of care From the burdened heart is
2. Just a whispered prayer, And the load you bear And the darkened path grow
3. Just a whispered prayer, And a Friend is there Who can turn your grief to



lift - ed; And a gleam of light Makes the pathway bright, For the heavy
light - er; Wheresoe'er thou art, With a lift - ed heart You will find your
glad - ness, Who can fill your days With the notes of praise, Who can give you



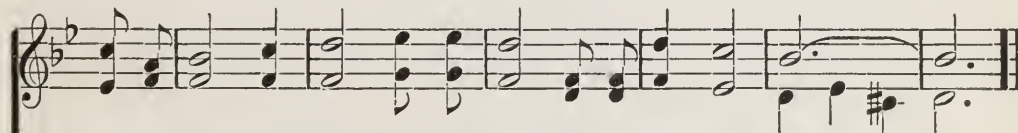
CHORUS.



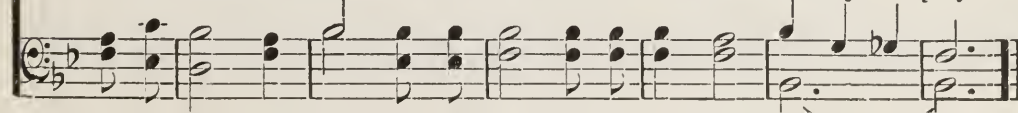
clouds are rift - ed....
skies grow bright - er.... Do not trav-el on in dark - ness,.... When
song for sad - ness... in dark-ness,



you may walk in sun - shine fair;..... You can find the light,
fair, in sun-shine;

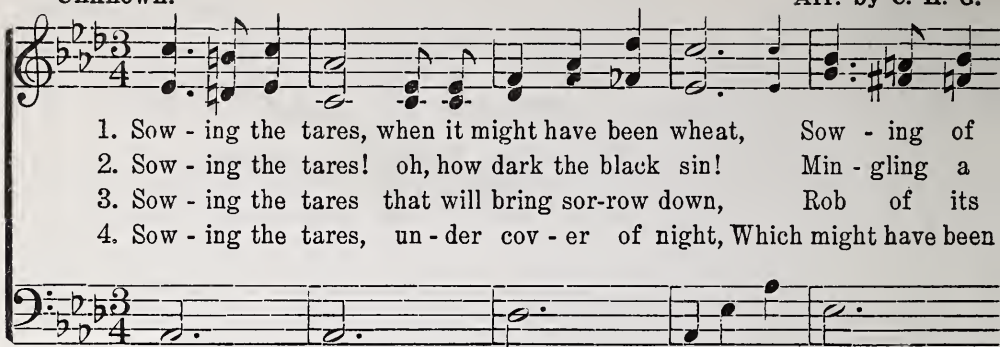


And the path-way bright, By the aid of a whis-pered prayer.....
by a prayer.

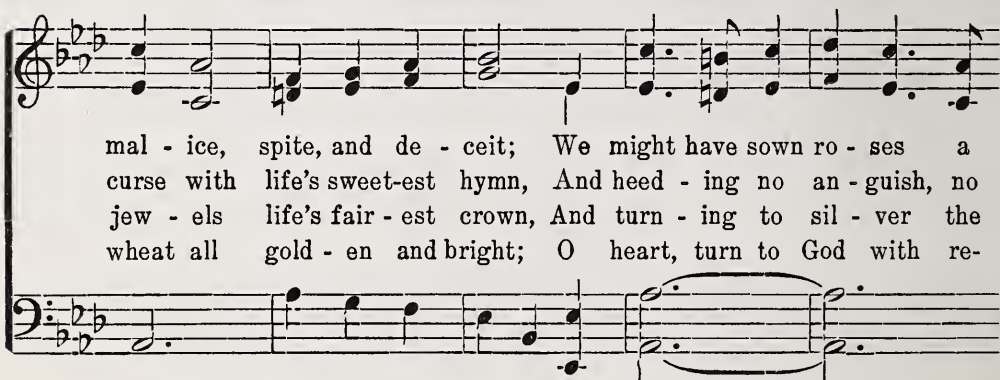


J. C. Bridges.
Arr. by C. H. G.

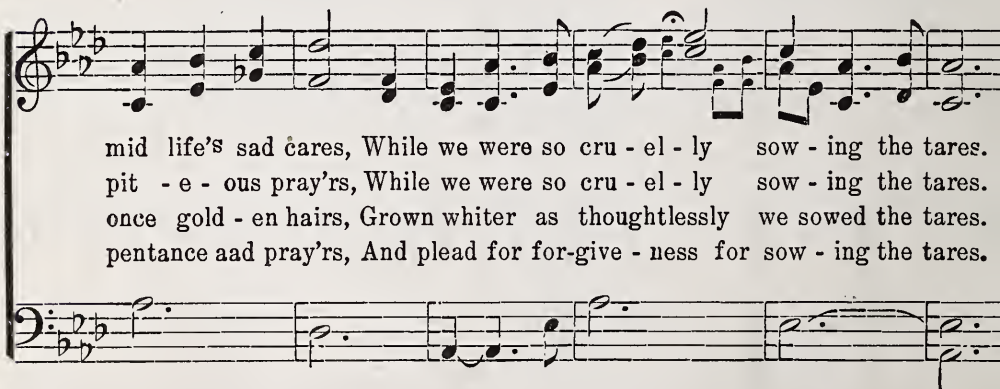
Unknown.



1. Sow - ing the tares, when it might have been wheat, Sow - ing of
 2. Sow - ing the tares! oh, how dark the black sin! Min - gling a
 3. Sow - ing the tares that will bring sor-row down, Rob of its
 4. Sow - ing the tares, un - der cov - er of night, Which might have been

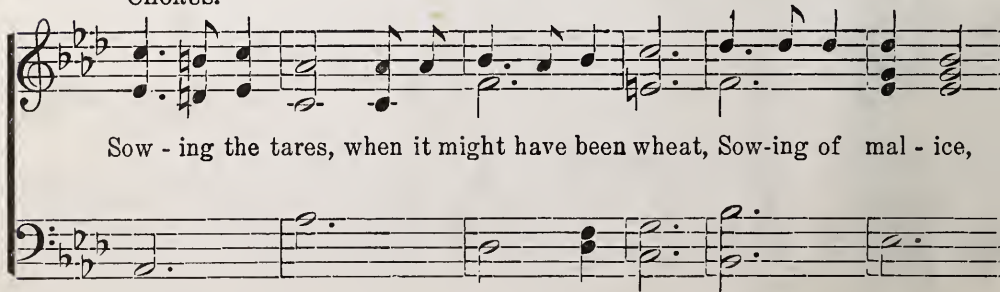


mal - ice, spite, and de - ceit; We might have sown ro - ses a
 curse with life's sweet-est hymn, And heed - ing no an - guish, no
 jew - els life's fair - est crown, And turn - ing to sil - ver the
 wheat all gold - en and bright; O heart, turn to God with re-



mid life's sad cares, While we were so cru - el - ly sow - ing the tares.
 pit - e - ous pray'rs, While we were so cru - el - ly sow - ing the tares.
 once gold - en hairs, Grown whiter as thoughtlessly we sowed the tares.
 pentance aad pray'rs, And plead for for-give - ness for sow - ing the tares.

CHORUS.



Sow - ing the tares, when it might have been wheat, Sow-ing of mal - ice,

Sowing the Tares.

spite, and de - ceit; We might have sown ro-ses a - mid life's sad
cares, But we plead for for - give-ness for sow - ing the tares.

79

Have Thine Own Way, Lord.

A. A. P.

COPYRIGHT, 1907, BY GEO. C. STEBBINS.
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Geo. C. Stebbins.

M. 160. = J

1. Have Thine own way, Lord! Have Thine own way! Thou art the
2. Have Thine own way, Lord! Have Thine own way! Search me and
3. Have Thine own way, Lord! Have Thine own way! Wound-ed and
4. Have Thine own way, Lord! Have Thine own way! Hold o'er my

Pot - ter; I am the clay. Mould me and make me
try me, Mas - ter, to - day! Whit - er than snow, Lord,
wea - ry, Help me, I pray! Pow - er— all pow - er—
be - ing Ab - so - lute sway! Fill with Thy Spir - it

Aft - er Thy will, While I am wait - ing Yield-ed and still.
Wash me just now, As in Thy pres - ence Hum-bly I bow.
Sure-ly is Thine! Touch me and heal me, Sav-ior di - vine!
Till all shall see Christ on - ly, al - ways, Liv-ing in me!

M. 80 =

1. There was a time on earth When in the book of heav'n An old account was
2. The old account was large, And growing ev-'ry day, For I was al-ways
3. When at the judgment bar I stand be-fore my King, And He the book will
4. O sin-ner, seek the Lord, Re-pent of all your sin, For thus He has com-

standing For sins yet un-for-giv'n; My name was at the top, And
sin-ning, And nev-er tried to pay; But when I looked a-head And
o-pen, He can-not find a thing; Then will my heart be glad, While
mand-ed, If you would en-ter in; And then if you should live A

man-y things be-low, I went un-to the Keep-er, And settled long a-go.
saw such pain and woe, I said that I would set-tle, And settled long a-go.
tears of joy will flow Be-cause I had it set-tled, And settled long a-go.
hundred years be-low, E'en here you'll not re-gret it, You settled long a-go.

CHORUS.

Long a-go, Long a-go, Yes, the old account was
Down on my knees, I set-tled it all,

set-tled long a-go; And the record's clear to-day, For He
Hal-le-lu-jah!

An Old Account Settled.

Washed my sins a-way, When the old account was settled long a-go.

81

Dear Little Stranger.

C. H. G.

COPYRIGHT, 1900, BY E. O. EXCELL.
WORDS AND MUSIC.

Chas. H. Gabriel.

1. Low in a man-ger—dear lit-tle Stran-ger, Je-sus, the won-der-ful
2. An-gels de-scend-ing, o-ver Him bend-ing, Chant-ed a ten-der and
3. Dear lit-tle Stran-ger, born in a man-ger, Mak-er and Monarch, and

Savior, was born; There was none to receive Him, none to believe Him, None but the
si-lent refrain; Then a won-der-ful sto-ry told of His glo-ry, Un-to the
Sav-ior of all; I will love Thee for-ev-er! grieve Thee? no, never! Thou didst for

CHORUS.


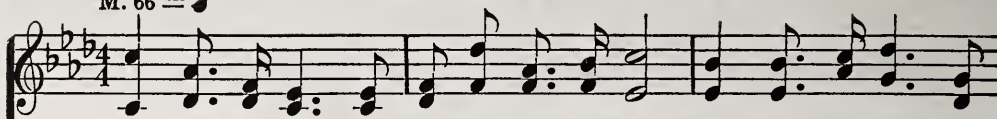
an-gels were watching that morn. } Dear lit-tle Stranger, slept in a man-ger,
shepherds on Beth-le-hem's plain. } But with the poor He slumbered se-cure, The
me make Thy bed in a stall.

No down-y pil-low un-der His head; dear lit-tle Babe in His bed.

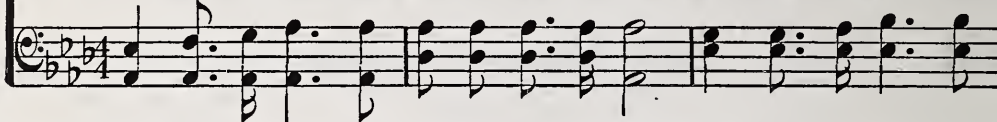
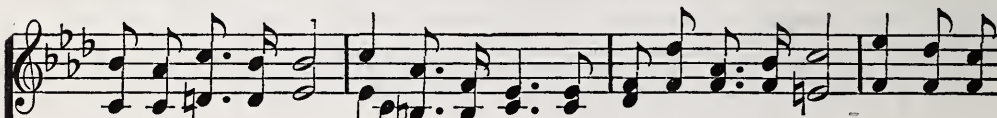
E. B. Barnes.

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Homer A. Rodeheaver.

M. 66 = 


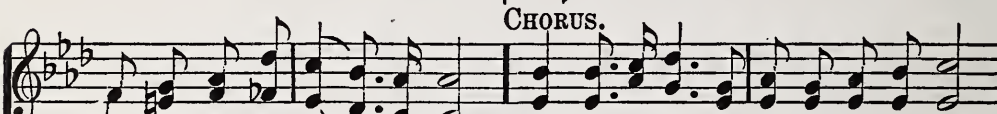
1. Walk Thou with me, nor let my foot-steps stray A - part from Thee, thro'
 2. Thro' wea - ry years my way hath mi - ry been; My bit - ter tears Thy
 3. No earth - ly foe can give my spir - it fear; No threat'ning woe can


out life's threat'ning way; Be Thou my guide! the path I can - not see; Close to Thy
 pity - ing eye hath seen; My fainting heart hath heard Thy voicedivine; My trembling
 quail when Thou art near; No tempter'ssnare can turn mysteps a-side, For, in Thy




CHORUS.




side, Lord, let me walk with Thee.
 hand asks but to rest in Thine. Dear Sav-ior, let me trust my hand in Thine,
 care, I'm safe what-e'er be - tide.




And let me know Thy steps are guid - ing mine; Life's changing way is

oft-times dark to me; I fear no ill if I may walk with Thee. *rall.*



Jesus, Rose of Sharon.

Ida A. Guirey.

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Chas. H. Gabriel.

M. 92 =

1. Je - sus, Rose of Shar - on, bloom with-in my heart; Beau - ties of Thy
 2. Je - sus, Rose of Shar - on, sweet - er far to see Than the fair - est
 3. Je - sus, Rose of Shar - on, balm for ev - 'ry ill, May Thy ten - der
 4. Je - sus, Rose of Shar - on, bloom for - ev - er - more; Be Thy glo - ry

truth and ho - li - ness im - part, That wher - e'er I go my life may
 flow'rs of earth could ev - er be, Fill my life com - plete - ly, add - ing
 mer - cies heal - ing pow'r dis - til For af - flict - ed souls of wea - ry,
 seen on earth from shore to shore, Till the na - tions own Thy sov'reign -

shed a - broad Fra - grance of the knowledge of the love of God.
 more each day Of Thy grace di - vine and pu - ri - ty, I pray.
 bur - dened men, Giv - ing need - y mor - tals health and hope a - gain.
 ty com - plete, Lay their hon - ors down and wor - ship at His feet.

CHORUS.


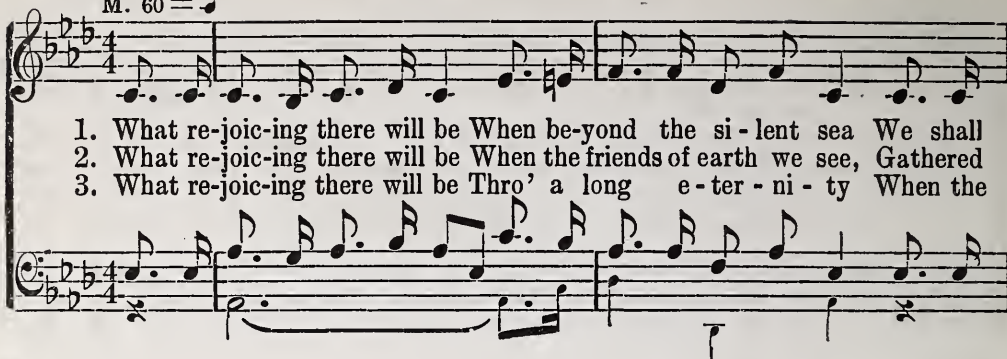
Je - sus, Rose of Shar - on,
 Bless - ed Je - sus, Rose of Shar - on,

Bloom in ra - diance and in love with - in my heart.

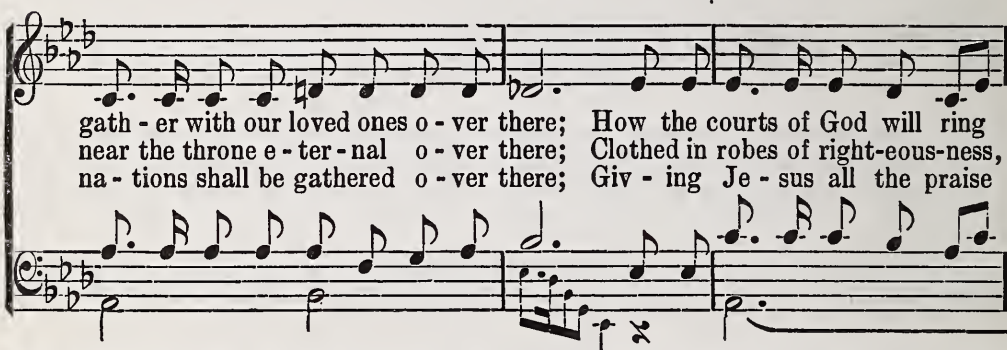
Harriet E. Jones.

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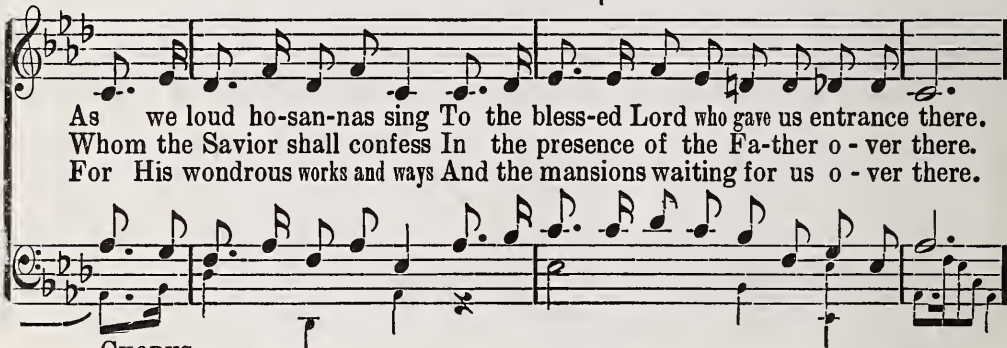
B. D. Ackley.

M. 60 = 


1. What re-joic-ing there will be When be-yond the si-lent sea We shall
 2. What re-joic-ing there will be When the friends of earth we see, Gathered
 3. What re-joic-ing there will be Thro' a long e-ter-ni-ty When the

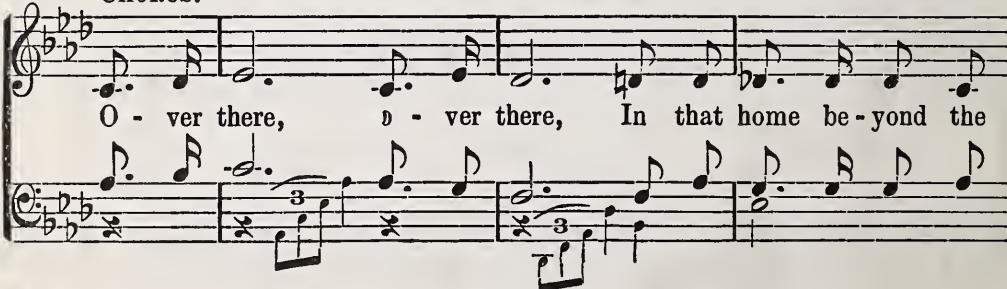


gath-er with our loved ones o-ver there; How the courts of God will ring
 near the throne e-ter-nal o-ver there; Clothed in robes of right-eous-ness,
 na-tions shall be gathered o-ver there; Giv-ing Je-sus all the praise

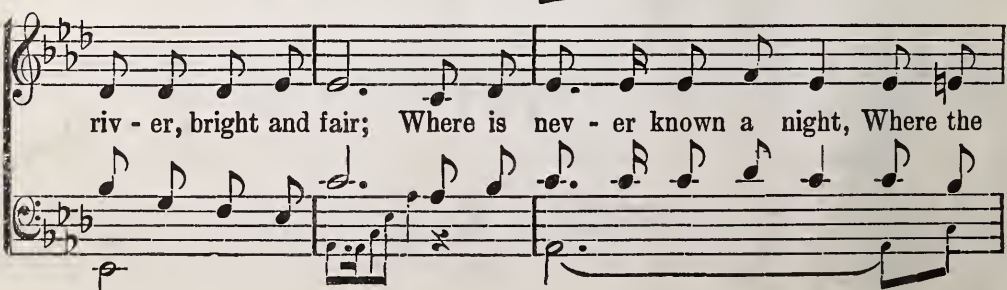


As we loud ho-san-nas sing To the bless-ed Lord who gave us entrance there.
 Whom the Savior shall confess In the presence of the Fa-ther o-ver there.
 For His wondrous works and ways And the mansions waiting for us o-ver there.

CHORUS.

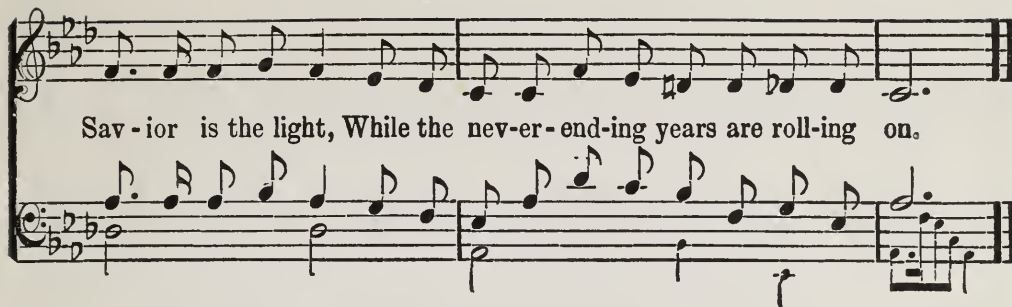


O-ver there, o-ver there, In that home be-yond the



riv-er, bright and fair; Where is nev-er known a night, Where the

The Home Over There.



Sav - ior is the light, While the nev - er - end - ing years are roll - ing on.

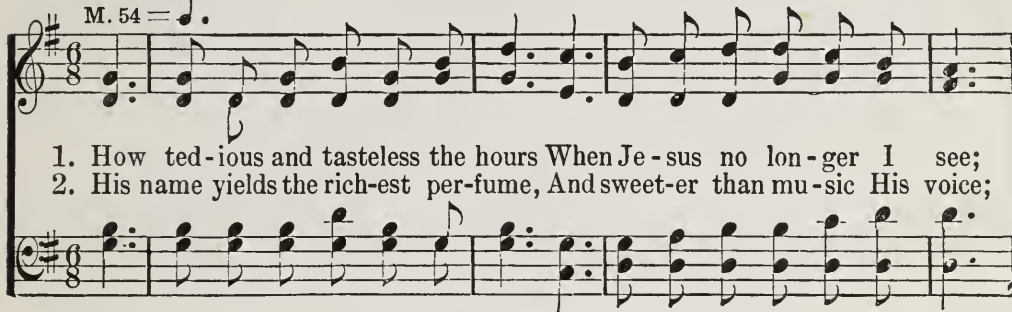
85

How Tedious and Tasteless.

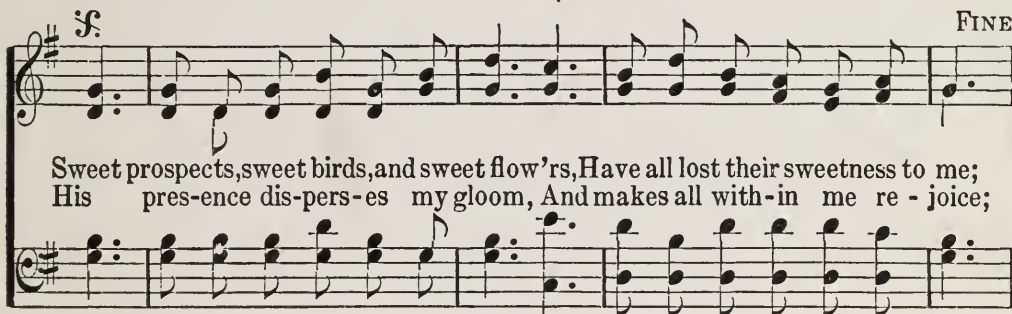
John Newton.

German.

M. 54 = ♩.

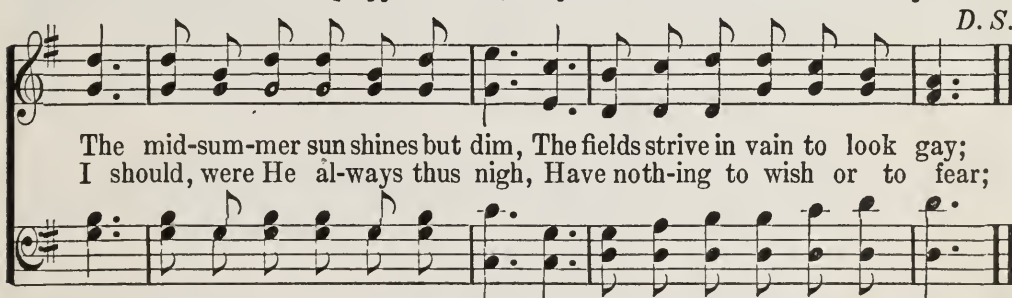


1. How ted - ious and tasteless the hours When Je - sus no lon - ger I see;
2. His name yields the rich - est per - fume, And sweet - er than mu - sic His voice;



Sweet prospects, sweet birds, and sweet flow'rs, Have all lost their sweetness to me;
His pres - ence dis - pers - es my gloom, And makes all with - in me re - joice;

D.S. - But when I am hap - py in Him, De - cem - ber's as pleas - ant as May.
D.S. - No mor - tal so hap - py as I, My sum - mer would last all the year.



The mid - sum - mer sun shines but dim, The fields strive in vain to look gay;
I should, were He al - ways thus nigh, Have noth - ing to wish or to fear;

3 Content with beholding His face,
My all to His pleasure resigned,
No changes of season or place
Would make any change in my mind:
While blest with a sense of His love,
A palace a toy would appear;
And prisons would palaces prove,
If Jesus would dwell with me there.

4 Dear Lord, if indeed I am Thine,
If Thou art my sun and my song,
Say, why do I languish and pine?
And why are my winters so long?
O drive these dark clouds from the sky,
Thy soul - cheering presence restore;
Or take me to Thee up on high,
Where winter and clouds are no more.

E. M. R.

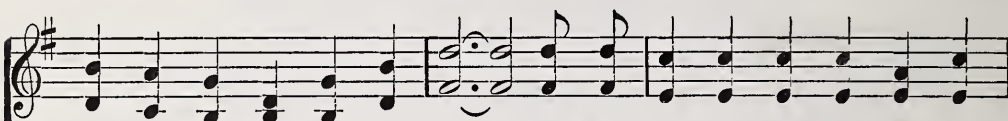
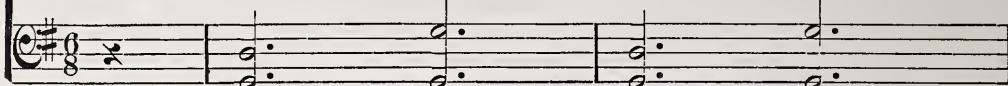
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Elton M. Roth.

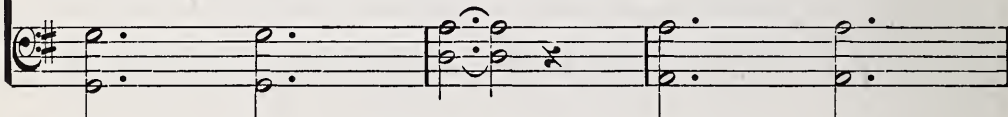
DUET. Met. 88 = ♩



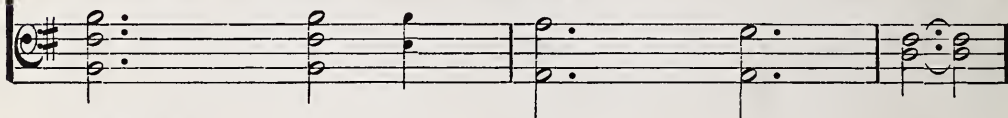
1. Tho' we jour - ney the path - way that leads thro' the night, And our
 2. There are ques - tions and mys - t'ries that oft - en a - rise, As our
 3. Tho' the road may seem long, and the jour - ney be hard, And our



feet may be wea - ry and worn; Ev - 'ry cloud will be lift - ed and
 foot-steps we vain - ly re - trace; But they all shall be quick - ly e -
 eyes may be blind - ed with tears, There a - waits for the faith - ful a



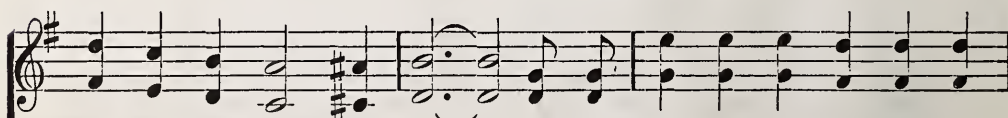
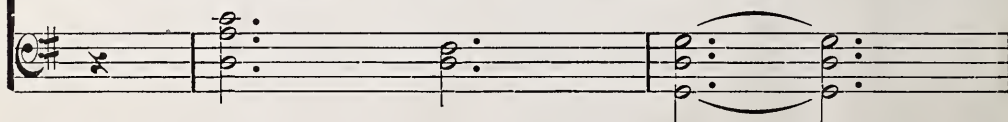
all will be bright, In the dawn of that gold - en morn.
 rased from our eyes, When we look in His bless - ed face.
 glo - rious re - ward, In the home of the end - less years.



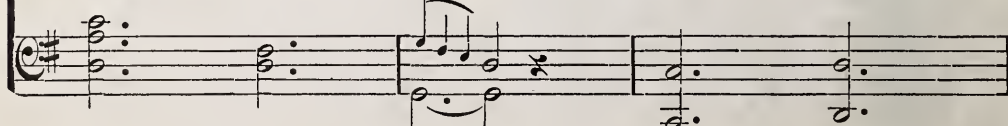
CHORUS.



All the tri - als of life will be noth - ing,.... When the



mists have been rolled a - way; And the dark - ness of night Will be



In the Dawn of Eternal Day.

turned in - to light, In the dawn of e - ter - nal day.

87

He Died of A Broken Heart.

T. D.

T. Dennis.

1. Have you read the sto - ry of the Cross, Where Je - sus bled and died;
2. Have you read how they placed the crown of thorns Upon His brow for you,
3. Have you read how He saved the dy - ing thief, When hanging on the tree,
4. Have you read that He looked to Heav'n and said, "Tis finished?" 'Twas for thee!

Where your debt was paid by His precious blood That flowed from His wounded side?
 When He prayed, "For-give them, oh, for-give; They know not what they do"?
 When He looked with plead-ing eyes and said, "Dear Lord, re-mem-ber Me"?
 Have you ev - er said, "I thank Thee, Lord, For giving Thy life for me"?

CHORUS.

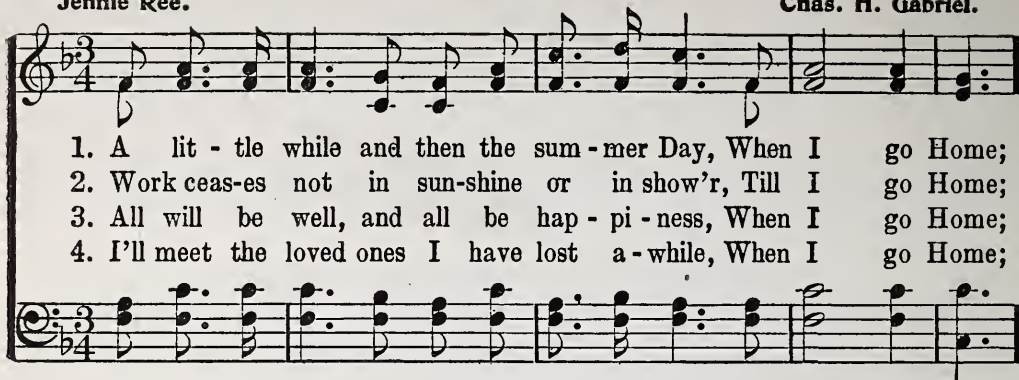
He died of a bro-ken heart for thee, He died of a bro - ken heart;....
 died, He died of a bro - ken heart;

Oh, wondrous love! it was for thee He died of a bro-ken heart.

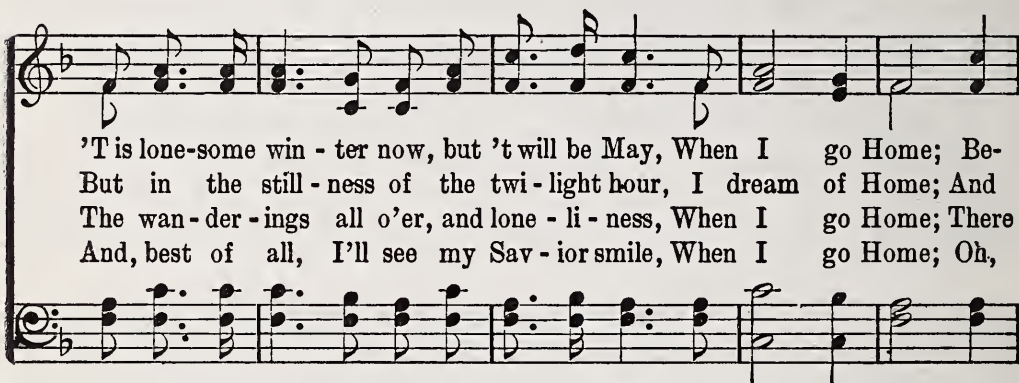
Jennie Ree.

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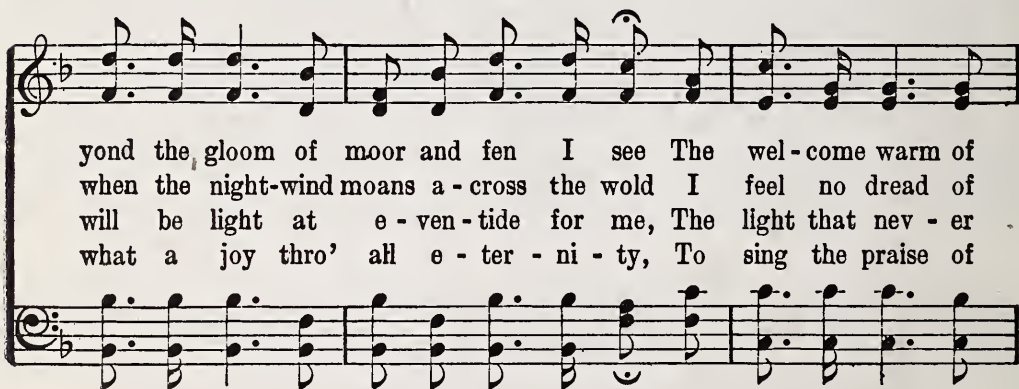
Chas. H. Gabriel.



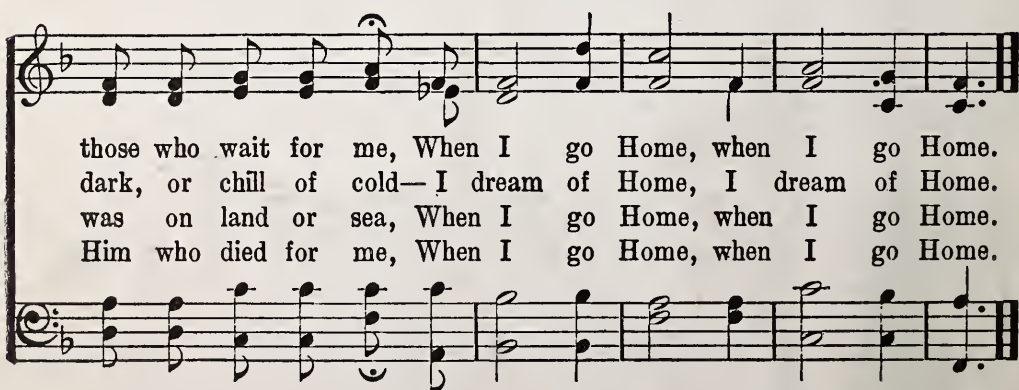
1. A lit - tle while and then the sum - mer Day, When I go Home;
 2. Work ceas - es not in sun - shine or in show'r, Till I go Home;
 3. All will be well, and all be hap - pi - ness, When I go Home;
 4. I'll meet the loved ones I have lost a - while, When I go Home;



'Tis lone - some win - ter now, but 't will be May, When I go Home; Be -
 But in the still - ness of the twi - light hour, I dream of Home; And
 The wan - der - ings all o'er, and lone - li - ness, When I go Home; There
 And, best of all, I'll see my Sav - ior smile, When I go Home; Oh,



yond the gloom of moor and fen I see The wel - come warm of
 when the night - wind moans a - cross the wold I feel no dread of
 will be light at e - ven - tide for me, The light that nev - er
 what a joy thro' all e - ter - ni - ty, To sing the praise of




those who wait for me, When I go Home, when I go Home.
 dark, or chill of cold— I dream of Home, I dream of Home.
 was on land or sea, When I go Home, when I go Home.
 Him who died for me, When I go Home, when I go Home.

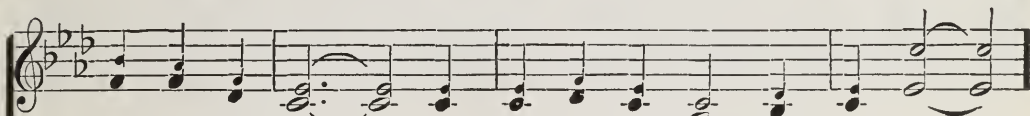
Rev. A. H. Ackley.

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B. D. Ackley.

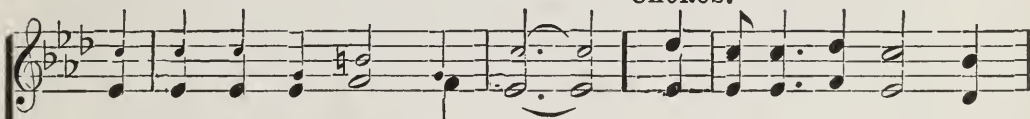


1. I love Him each day far bet - ter Than ev - er I've
 2. My joy is a name - less glo - ry, The star of my
 3. I hold with Him sweet com - mun - ion, And more of His




loved Him be - fore; I'm learn-ing the bless - ed se - cret
 Hope bright-er grows; The soul of my life is Je - sus,
 beau - ty I see; The win-dows of Heav - en o - pen,


CHORUS.



Of trust-ing Him more and more.
 The Conq'r or of all my foes. I love Him each day far
 Re - veal - ing His face to me.



bet - ter Than ev - er I've loved Him be - fore; I'm



learn-ing the bless - ed se - cret Of trust-ing Him more and more.

The Crown of Thorns.

Isaiah LIII.

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John R. Clements.

Marie D. Forrest.

1. De - spised and re - ject-ed; Ac-quaint-ed with grief; In sor - row He
 2. O love all sur-pass-ing, A - maz-ing to see; To bear un-com-
 3. Like sheep we have wandered; Each turned to his way; The Lord on the
 4. O sad Man of Sor-row, So lit - tle esteemed; In an - guish more

suf-fered To bring man re - lief; His path - way was sor - rows, His
 plain-ing These sor - rows for me; His path - way was sor - rows, His
 Shepherd The bur - dens must lay; His path - way was sor - rows, His
 try - ing Than mor - tal has dreamed; His path - way was sor - rows, His

pil - low was thorns, And these make the crown that His fore-head a -

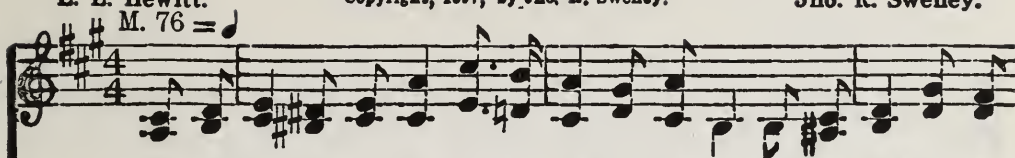

dorns, And these make the crown that His fore-head a - dorns.

Will There Be Any Stars?

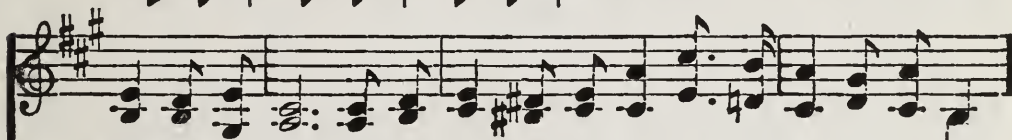
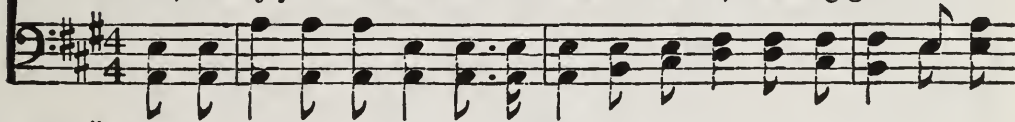
E. E. Hewitt.

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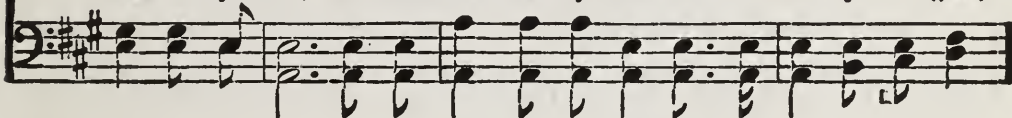
Jno. R. Sweney.

M. 76 = 

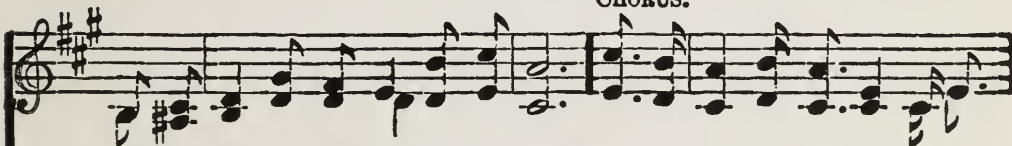
1. I am think-ing to - day of that beau-tif-ful land I shall reach when the
2. In the strength of the Lord let me labor and pray, Let me watch as a
3. Oh, what joy it will be when His face I be-hold, Liv-ing gems at His



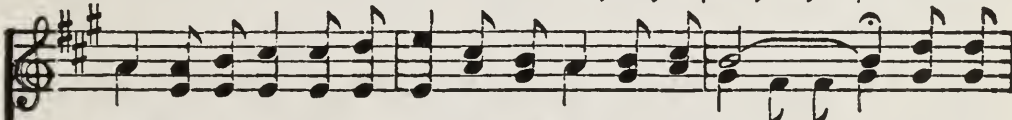
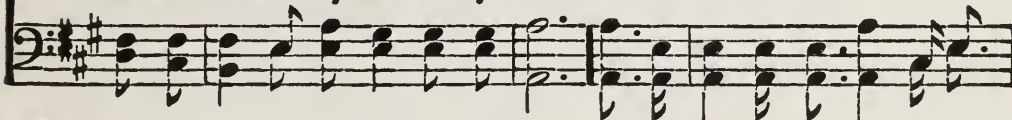
sun go-eth down; When thro' won-der-ful grace by my Sav-ior I stand,
win-ner of souls; That bright stars may be mine in the glo-ri-ous day,
feet to lay down; It would sweet-en my bliss in the cit-y of gold,



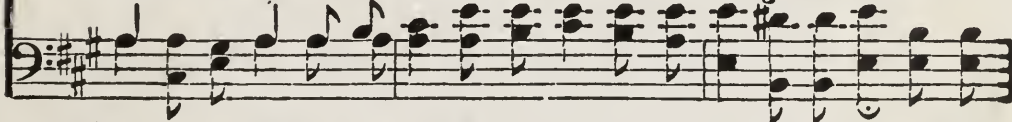
CHORUS.



Will there be a - ny stars in my crown?
When His praise like the sea-billow rolls. Will there be a - ny stars, a - ny
Should there be a - ny stars in my crown.



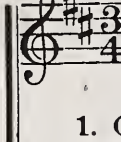
stars in my crown When at ev'ning the sun go-eth down?..... When I
go-eth down?



wake with the blest In the mansion of rest, Will there be any stars in my crown?...
any stars in my crown?



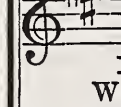
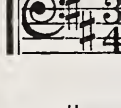
FANNY



1. C

2. 2

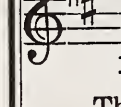
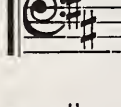
3. C



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Ar

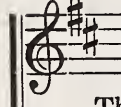
Ev



TH

W

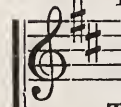
I



TH

Ju

A



T



The Lights Of Home.

rit.

And I'm look - ing thro' the - shad-ows For the bless-ed lights of home.

93

A Little While.

Adapted by Jennie Ree.

Copyright, 1911, by Chas. H. Gabriel.

Chas. H. Gabriel.

1. A lit - tle while to gather flow'rs That blossom in life's morning
 2. A lit - tle while, and we may weep O'r forms grown cold in death's last
 3. A lit - tle while to toil and strive Where, mid the wheat, the tares may
 4. A lit - tle while, and we may meet Where ransomed souls each oth - er

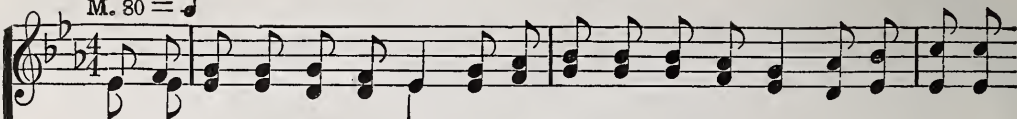

hours; A lit - tle while to dream a - way The glo - ries
 sleep; A lit - tle while to pray and mourn Where friends from
 thrive; A lit - tle while— and then shall I Be-neath the
 greet; A lit - tle while, and an - gels fair, With songs shall

of the bright spring day, A lit - tle while, A lit - tle while.
 love's strong arms are torn,— A lit - tle while, A lit - tle while.
 droop - ing wil - lows lie— A lit - tle while, A lit - tle while.
 make us wel - come there— A lit - tle while, A lit - tle while.

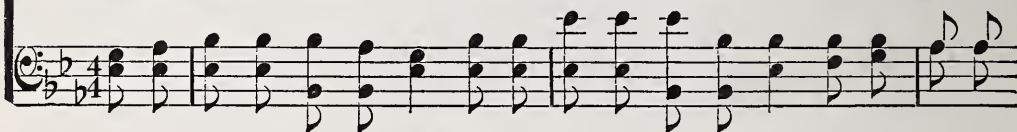
Fanny J. Crosby.

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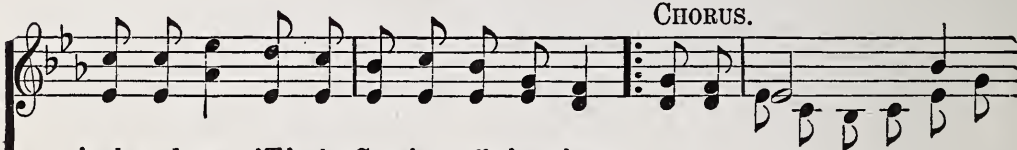
Chas. H. Gabriel.

M. 80 = 

1. Say, what mean thy tears that start, Weary child with broken heart? Lift thine eye! O
2. He has called and sought thee long; Leave the gay and careless throng; Why delay His
3. Dost thou on His name believe? Pard'ning grace wouldst thou receive? Plead with Him on
4. At the cross where once He died, At the fount He opened wide, Seek and find sal-

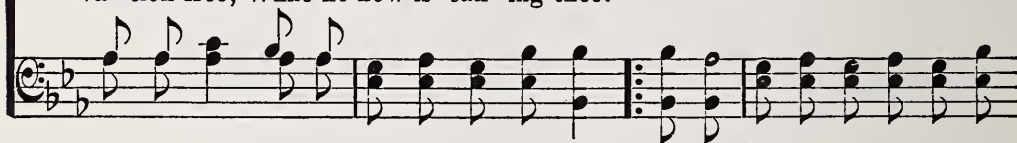


CHORUS.

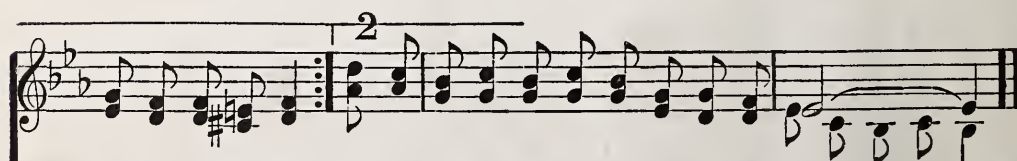


look and see—'Tis the Sav-ior call-ing thee.
own to be, When He still is call-ing thee?
bend-ed knee—Love di-vine is call-ing thee.
va-tion free, While he now is call-ing thee!

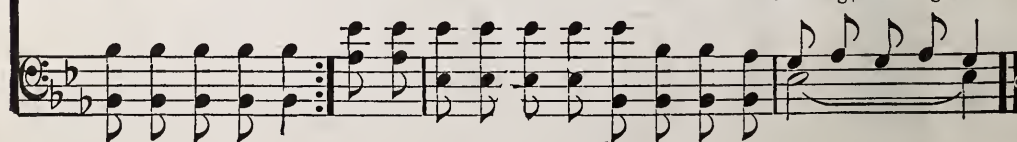
He is call - - ing,
He is call-ing, call-ing, call-ing



He is call-ing, call-ing thee, Lift thine eyes! O look and see, 'Tis the
thee, call - - ing,



Sav-ior calling thee; 'Tis the Savior calling, calling, calling thee.....
call-ing, call-ing thee




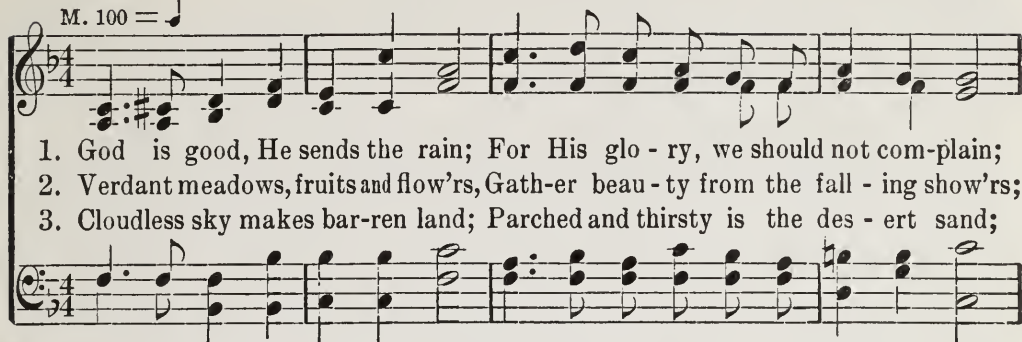
95 What Would We Do Without the Clouds?

A. H. A.

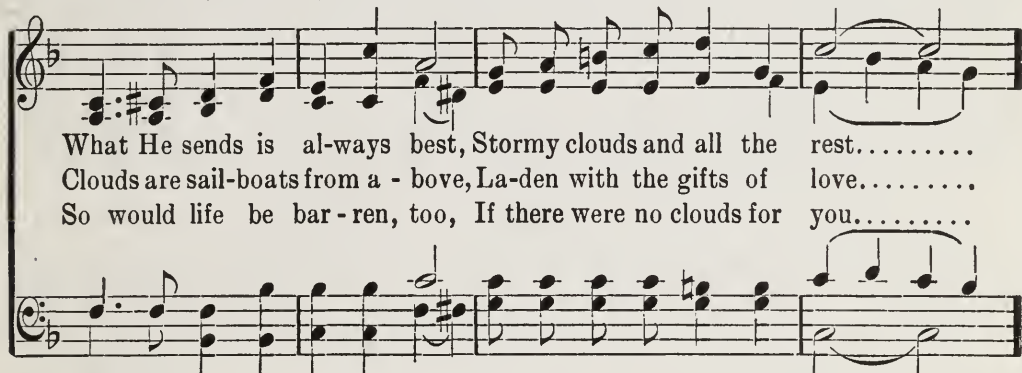
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Rev. A. H. Ackley.

M. 100 = 

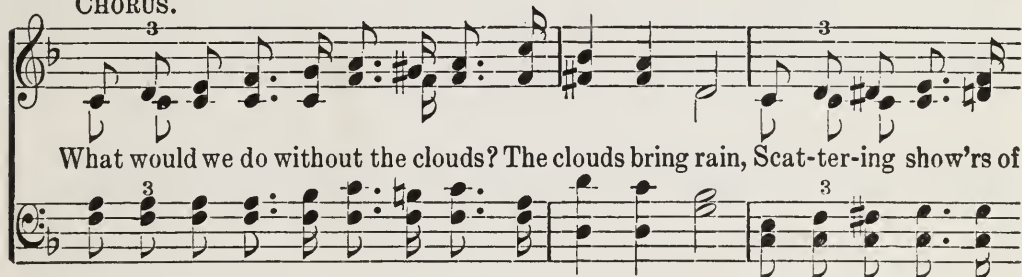


1. God is good, He sends the rain; For His glo - ry, we should not com-plain;
2. Verdant meadows, fruits and flow'rs, Gath-er beau - ty from the fall - ing show'rs;
3. Cloudless sky makes bar-ren land; Parched and thirsty is the des - ert sand;

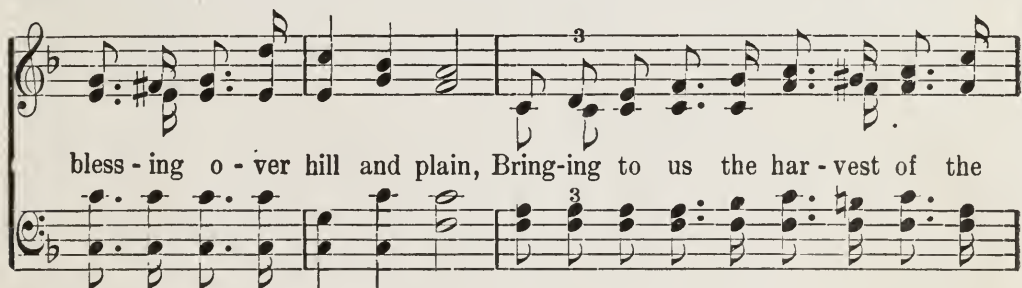


What He sends is al-ways best, Stormy clouds and all the rest.....
Clouds are sail-boats from a - bove, La-den with the gifts of love.....
So would life be bar-ren, too, If there were no clouds for you.....

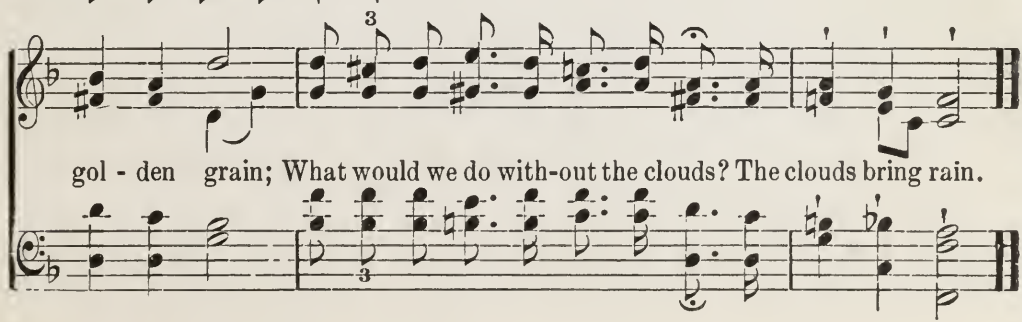
CHORUS.



What would we do without the clouds? The clouds bring rain, Scat-ter-ing show'rs of



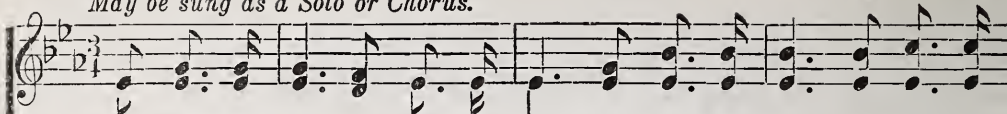
bles - sing o - ver hill and plain, Bring-ing to us the har - vest of the




gol - den grain; What would we do with-out the clouds? The clouds bring rain.

W. A. W.

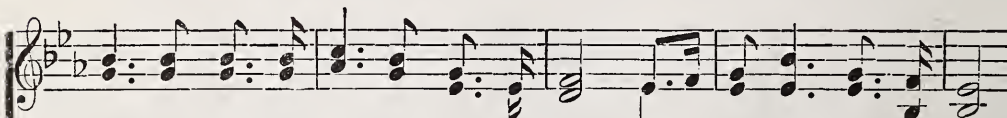
W. A. Williams.

May be sung as a Solo or Chorus.


1. I en-tered once a home of care, For age and pen - u - ry were
2. I stood be - side a dy - ing bed, Where lay a child with ach - ing
3. I saw the mar - tyr at the stake; The flames could not his cour - age
4. I saw the gos - pel her - ald go To Af - ric's sand and Green - land's
5. Then come to Christ, "oh, come to-day!" The Fa - ther, Son and Spir - it

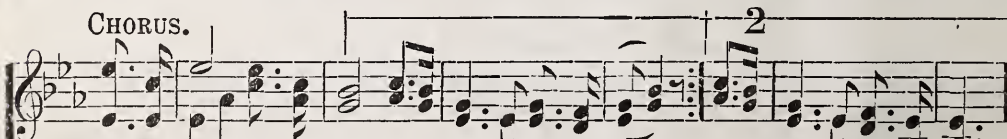


there, Yet peace and joy with - al; I asked the lone - ly moth - er
head, Wait - ing for Je - sus' call; I marked his smile, 'twas sweet as
shake, Nor death his soul ap - pall; I asked him whence his strength was
snow, To save from Sa - tan's thrall; Nor home nor life he count - ed
say, The Bride re - peats the call; For He will cleanse your guilt - y

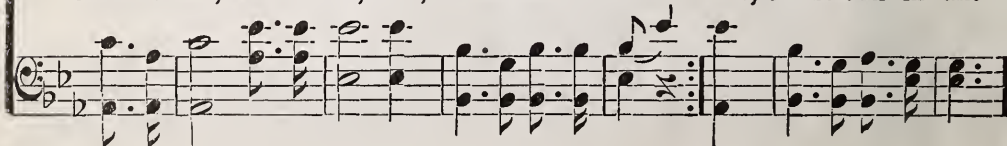


whence Her help - less wid - ow - hood's de - fence; She told me "Christ was all."
May, And as his spir - it passed a - way, He whis - pered "Christ is all."
giv'n, He looked tri - umph - ant - ly to heav'n, And an - swered "Christ is all."
dear, 'Midst want and per - ils owned no fear, He felt that "Christ is all."
stains, His love will soothe your wea - ry pains, For "Christ is all in all."

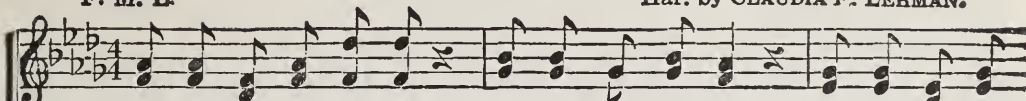
CHORUS.



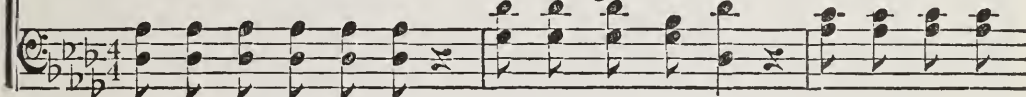

Christ is all, all in all, Yes, Christ is all in all: Yes, Christ is all in all.



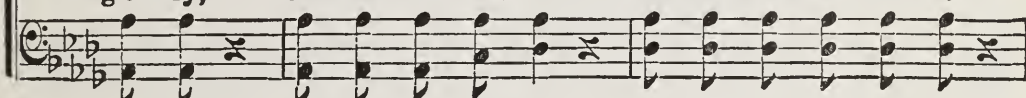
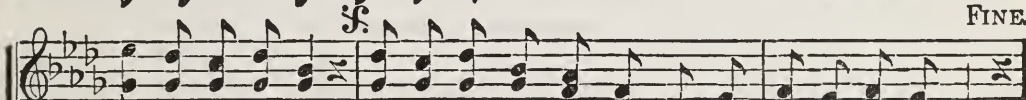
F. M. L.

F. M. LEHMAN.
Har. by CLAUDIA F. LEHMAN.



1. Central's nev-er "bus-y," Al-ways on the line, You may hear from
 2. There will be no charg-es, Tel-e-phone is free; It was built for
 3. Fail to get the an-swer, Satan's crossed your wire By some strong de-
 4. If your line is "grounded," And con-nec-tion true Has been lost with
 5. Car-nal com-bi-na-tions Can-not get con-trol Of this line to

heav-en Al-most an-y time. 'Tis a roy-al serv-ice
 serv-ice, Just for you and me. There will be no wait-ing
 lu-sion, Or some base de-sire. Take a-way ob-struc-tions—
 Je-sus, Tell you what to do: Pray'r and faith and promise
 glo-ry, Anchored in the soul. Storm and tri-al can-not





Free for one and all—When you get in trouble Give this roy-al line a call.
 On this roy-al line—Tel-e-phone to glo-ry Al-ways answers just in time.
 God is on the throne—And you'll get the answer Thro' this royal tel-e-phone.
 Mend the broken wire, Till your soul is burning With the Pen-te-cos-tal fire.
 Dis-con-nect the line Held in constant keeping By the Father's hand divine.


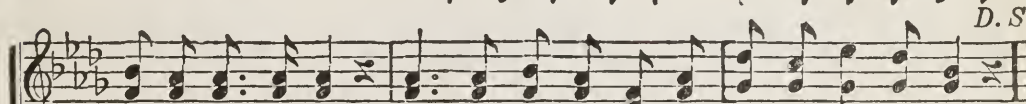


D. S.—We may talk to Je-sus Thro' this roy-al tel-e-phone.

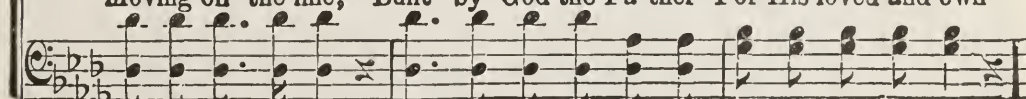
CHORUS.



Tel-e-phone to glo-ry, O what joy di-vine! I can feel the current

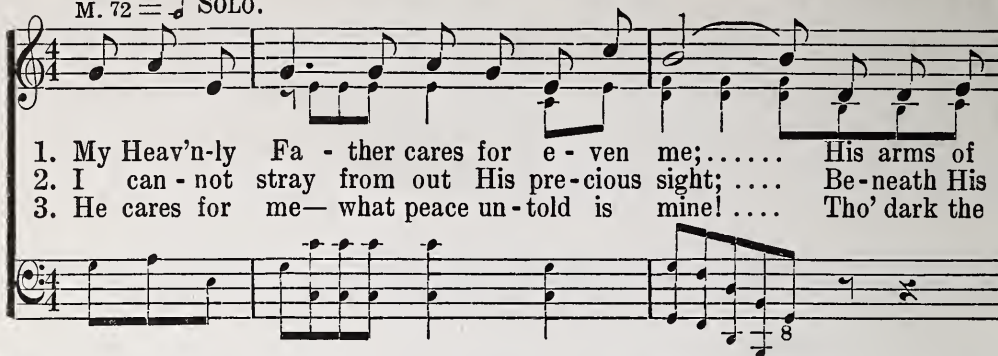
Moving on the line; Built by God the Fa-ther For His loved and cwn—



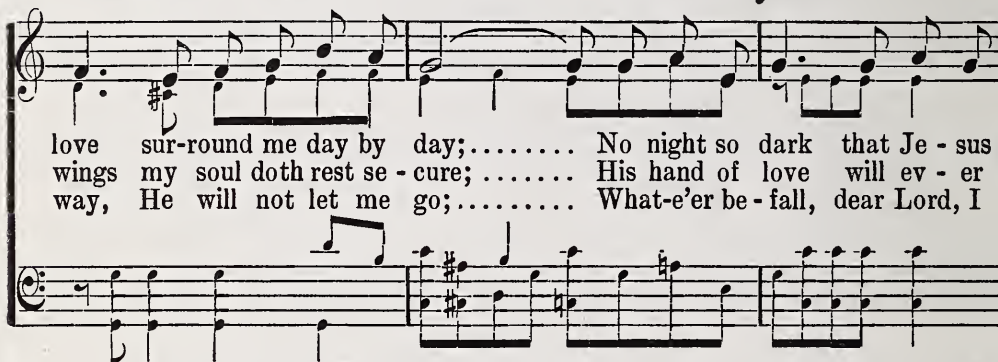
Avis B. Christiansen.

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Harry Dixon Loes.

M. 72 =  SOLO.


1. My Heav'n-ly Fa - ther cares for e - ven me;..... His arms of
 2. I can - not stray from out His pre-cious sight; Be-neath His
 3. He cares for me— what peace un - told is mine! Tho' dark the

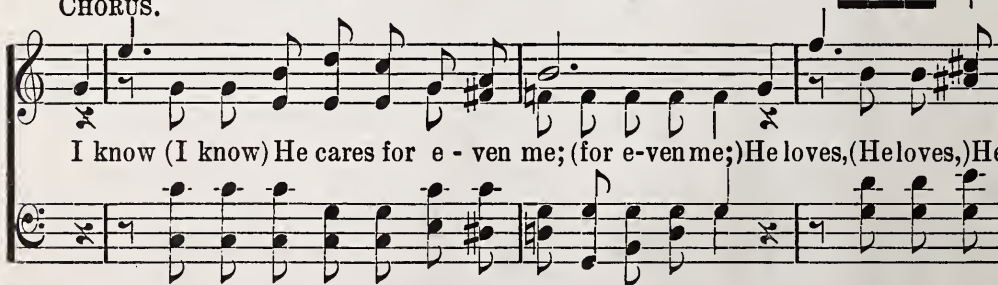


love sur-round me day by day;..... No night so dark that Je - sus
 wings my soul doth rest se - cure; His hand of love will ev - er
 way, He will not let me go;..... What-e'er be - fall, dear Lord, I

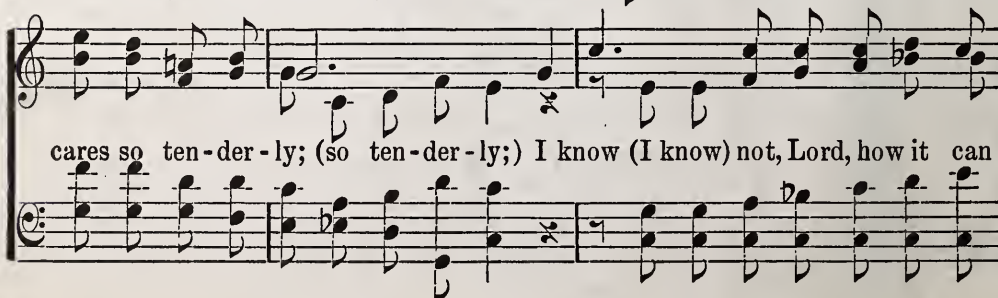


can - not see; He loves and cares for me al - way.
 guide a - right; Kept by His pow'r I shall en - dure.
 still am Thine, And Thou wilt care for me, I know.

CHORUS.

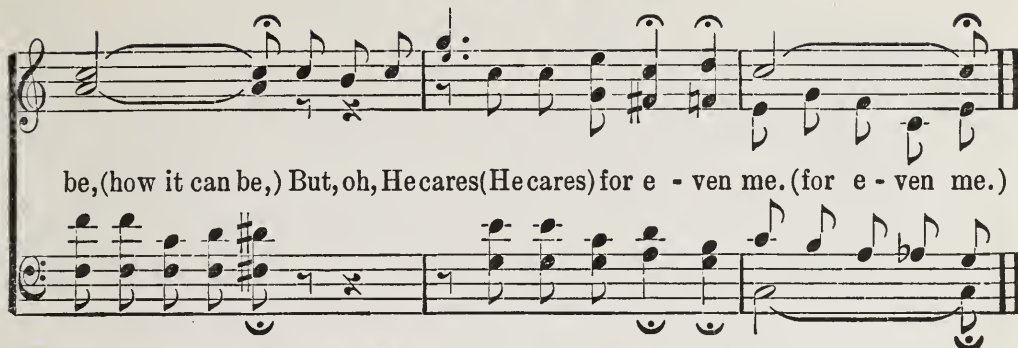


I know (I know) He cares for e - ven me; (for e - ven me;) He loves, (He loves,) He



cares so ten - der - ly; (so ten - der - ly;) I know (I know) not, Lord, how it can

He Cares For Even Me.



be, (how it can be,) But, oh, Hecares (Hecares) for e - ven me. (for e - ven me.)

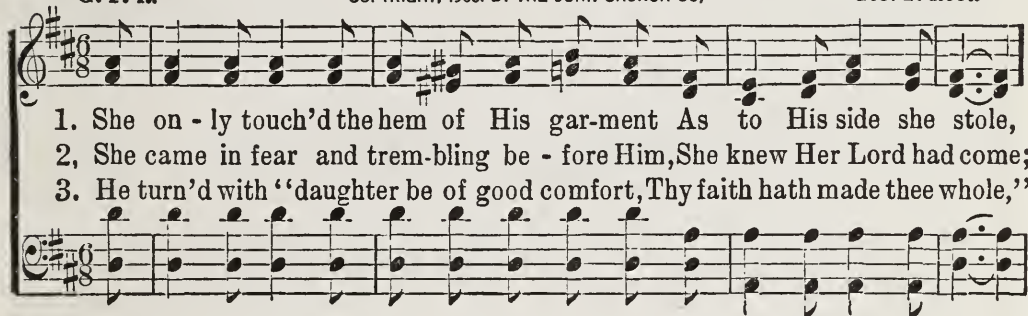
99

The Hem of His Garment.

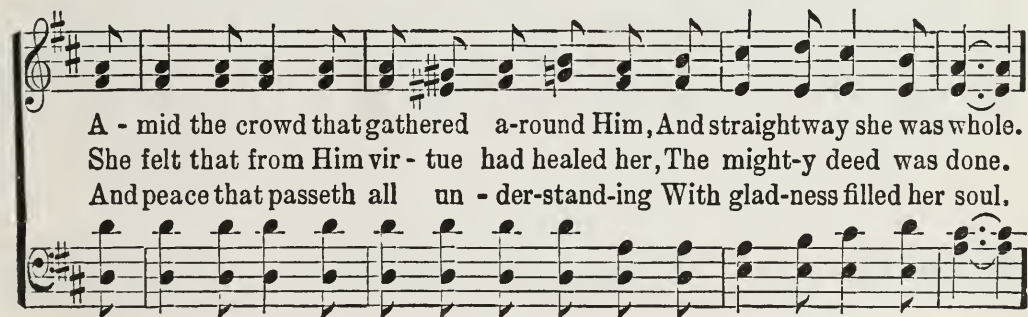
G. F. R.

COPYRIGHT, 1906. BY THE JOHN CHURCH CO.

Geo. F. Root.

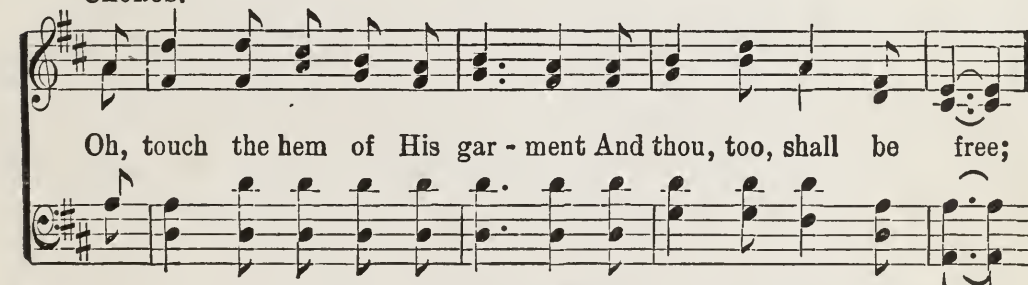


1. She on - ly touch'd the hem of His gar - ment As to His side she stole,
2. She came in fear and trem - bling be - fore Him, She knew Her Lord had come;
3. He turn'd with "daughter be of good comfort, Thy faith hath made thee whole,"

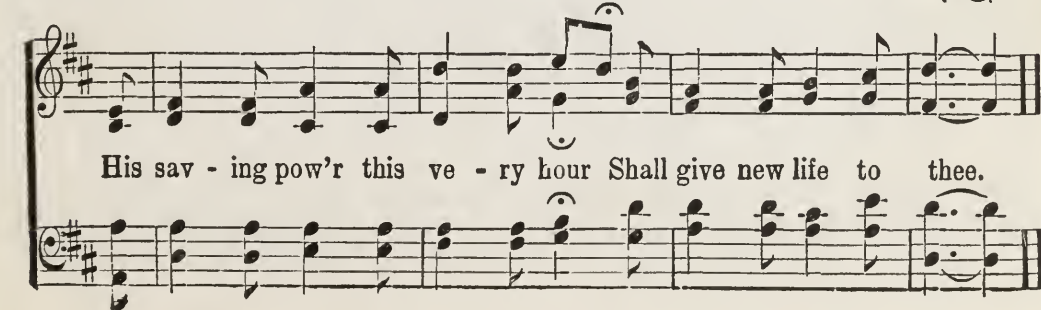


A - mid the crowd that gathered a - round Him, And straightway she was whole.
 She felt that from Him vir - tue had healed her, The might - y deed was done.
 And peace that passeth all un - der - stand - ing With glad - ness filled her soul.

CHORUS.



Oh, touch the hem of His gar - ment And thou, too, shall be free;

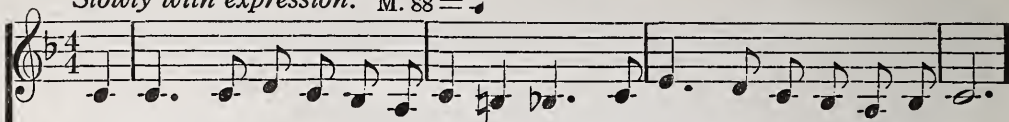


His sav - ing pow'r this ve - ry hour Shall give new life to thee.

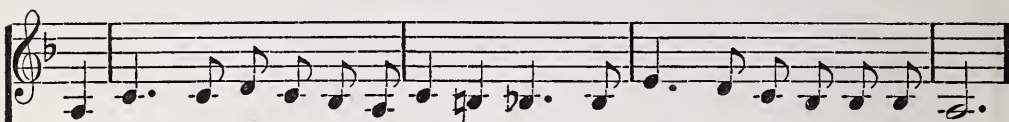
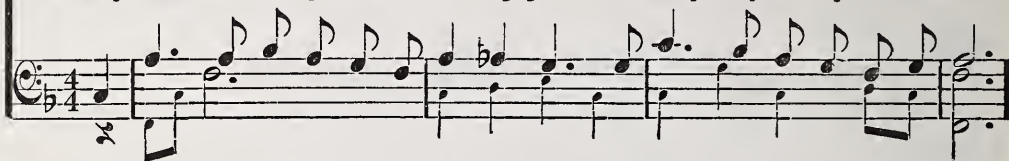
A. H. A.

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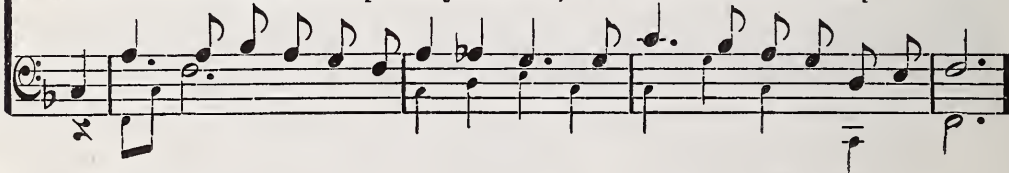
Rev. A. H. Ackley.

Slowly with expression. M. 88 = ♩

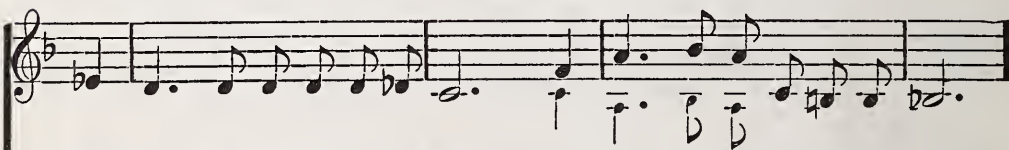
1. I walked one day a - long a coun-try road, And there a stranger journeyed, too,
2. I cried, "Lord Jesus," and He spoke my name; I saw His hands all bruised and torn;
3. "O let me bear Thy cross, dear Lord," I cried, And, lo, a cross for me appeared,
4. My cross I'll car-ry till the crown ap-pears, The way I jour-ney soon will end



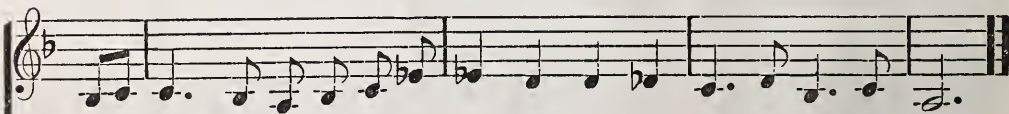
Bent low be-neath the burden of His load: It was a cross, a cross I knew.
I stooped to kiss a-way the marks of shame, The shame for me that He had borne.
The one for-got-ten, I had cast a - side, The one, so long, that I had feared.
Where God Himself shall wipe away all tears, And friend hold fellowship with friend.



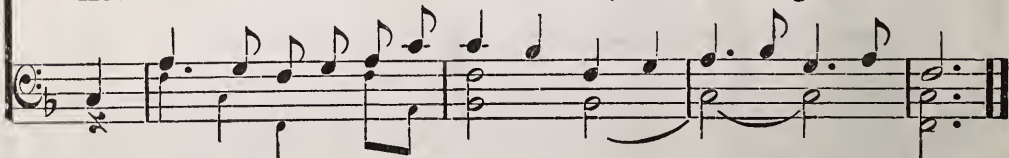
CHORUS.



"Take up thy cross and follow Me," I hear the blessed Sav-ior call;



How can I make a less-er sac - ri - fice, When Je - sus gave His all?

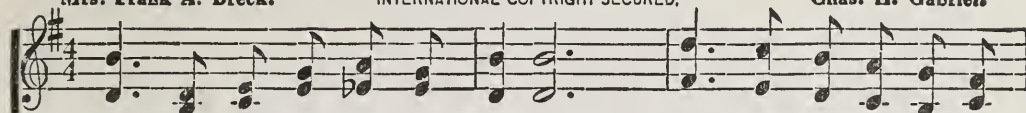


101 Every Prayer Will Find Its Answer.

Mrs. Frank A. Breck.

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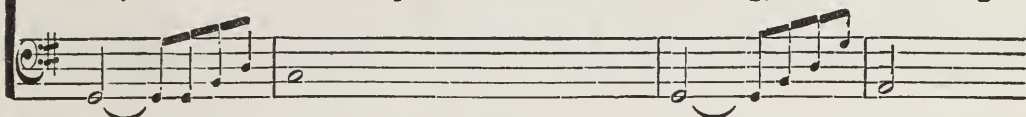
Chas. H. Gabriel.



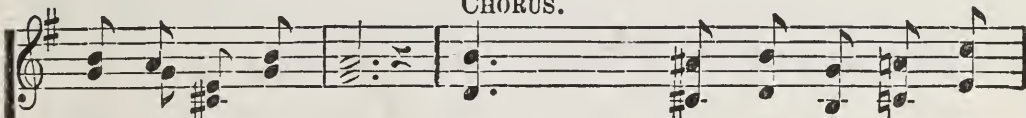
- | | |
|---|------------------------------|
| 1. Ev - 'ry pray'r will find its an-swer— | Ev - 'ry earn-est, trust-ing |
| 2. He has prom-ised, "What-so-ev-er | Ye shall ask, ye shall re- |
| 3. Ev - 'ry pray'r will find its an-swer, | Tho' it be in dis-tant |
| 4. Ev - 'ry pray'r will find its an-swer, | Let us cling with hope sub- |



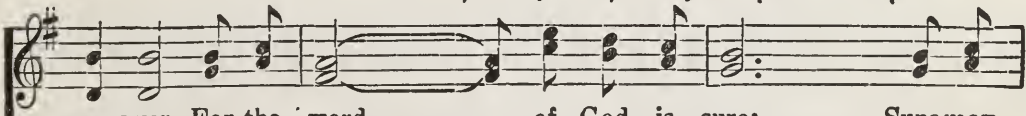
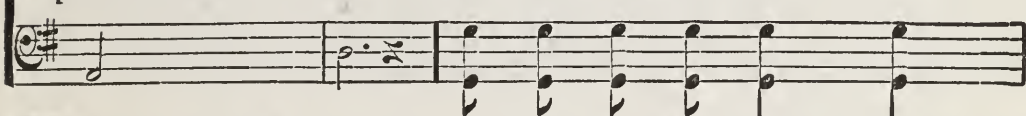
plea;	Pray, and know that God is faith-ful,	Tho' the
ceive;"	Naught shall fail of blest ful-fill-ment,	If we
years;	Past our earth-ly time of test-ing,	Past our
time;	To the prom-ise ev-er-last-ing,	Reach-ing



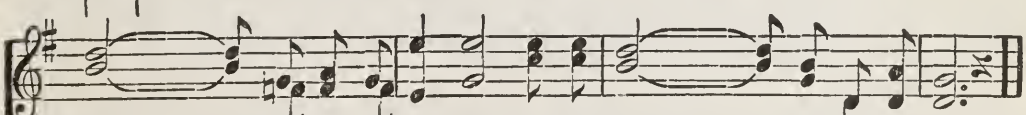
CHORUS.



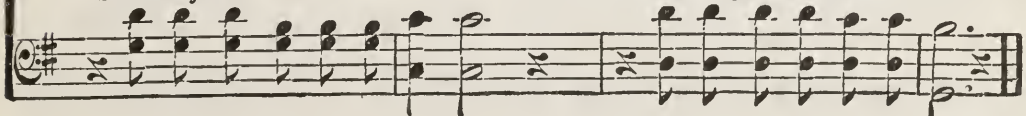
world un-faith-ful be!	Ev - 'ry pray'r will find its
stead-fast-ly be-lieve.	
plead-ing and our tears.	Ev - 'ry pray'r will find its
past the bounds of time.	



an-swer, For the word..... of God is sure;	Suns may
an-swer, For the word of God is sure;	



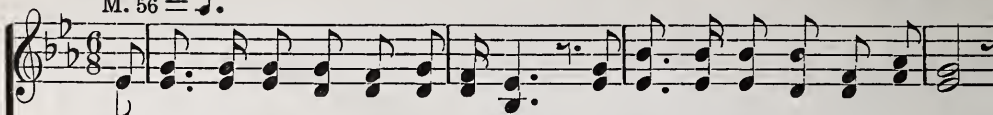
fade and worlds may vanish, But His prom - iseshall en-dure.
Suns may fade But His prom-ise shall en-dure.



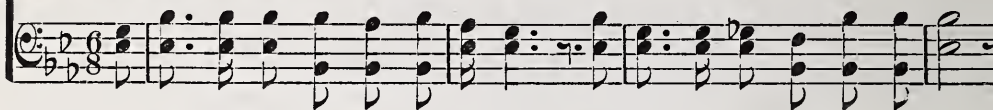
F. M. L.

COPYRIGHT, 1914, BY F. M. LEHMAN.
HOMER A. RODEHEAVER, OWNER.F. M. Lehman.
Har. by Miss Claudia Lehman.

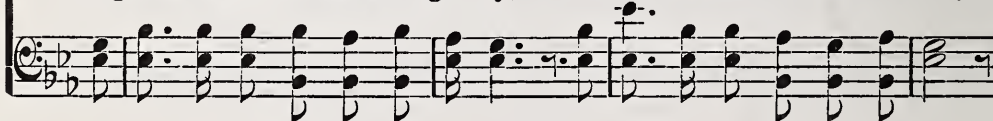
M. 56 = ♩.



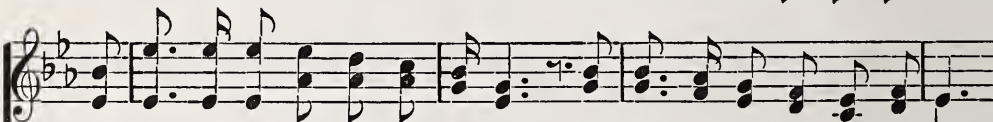
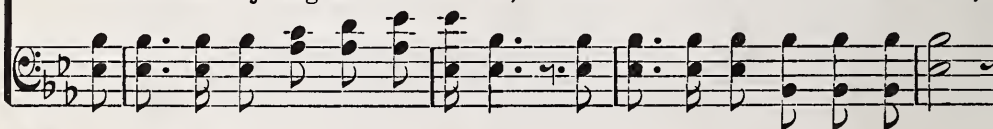
1. There's no dis-ap-point-ment in heaven, No wear - i - ness, sor - row or pain;
2. We'll nev - er pay rent for our mansion, The tax - es will nev - er come due
3. There'll nev - er be crepe on the door-knob, No fu - ner - al train in the sky;



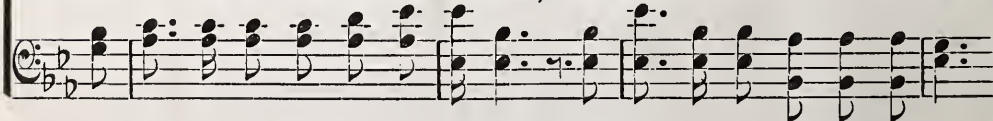
No hearts that are bleed-ing and bro-ken, No song with a mi - nor re - frain;
Our gar-ments will nev - er grow threadbare, But al - ways be fade - less and new;
No graves on the hill - sides of glo - ry, For there we shall nev - er - more die;



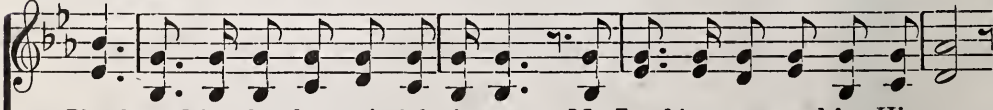
The clouds of our earth - ly ho - ri - zon Will nev - er ap - pear in the sky,
We'll nev - er be hun - gry nor thirst - y, Nor lan - guish in pov - er - ty there,
The old will be young there for - ev - er, Transformed in a mo - ment of time;



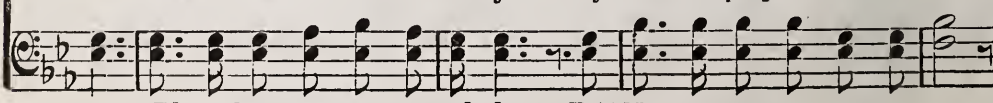
For all will be sun - shine and gladness, With nev - er a sob nor a sigh.
For all the rich boun-ties of heav-en His sanc - ti - fied chil - dren will share.
Im - mor - tal we'll stand in His like - ness, The stars and the sun to out - shine.



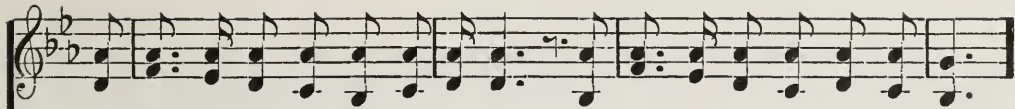
CHORUS.



I'm bound for that beau - ti - ful cit - y My Lord has prepared for His own;



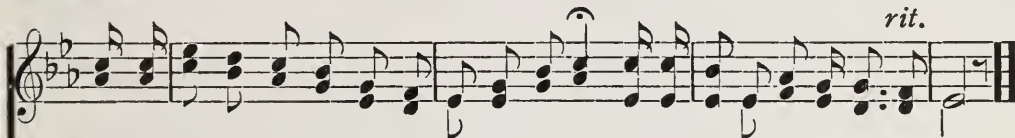
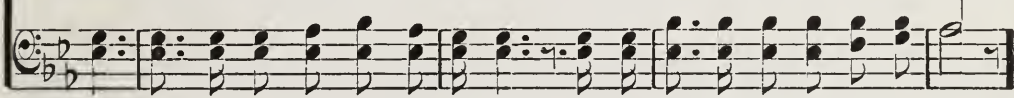
No Disappointment in Heaven.



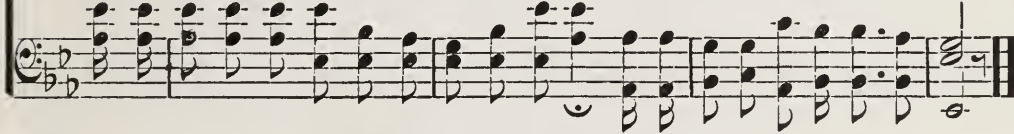
Where all the redeemed of all a - ges Sing "glo - ry" around the white throne;



Some-times I grow homesick for heaven, And the glo - ries I there shall be-hold:



What a joy that will be when my Sav-ior I see, In that beautiful cit-y of gold!

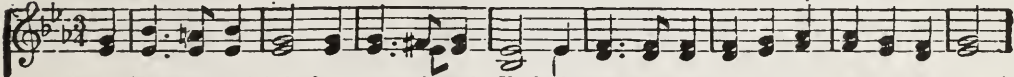


103

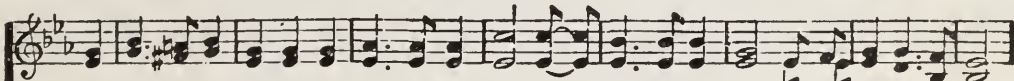
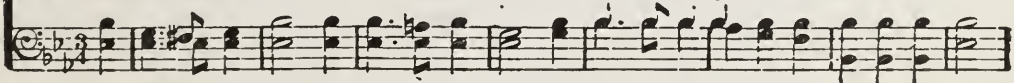
A Child of the King.

HATTIE E. BUELL.

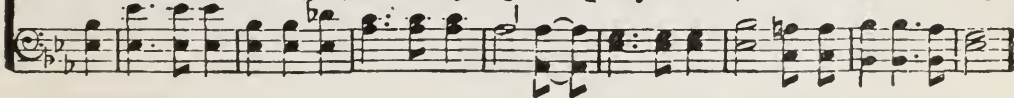
Rev. JOHN B. SUMNER, arr.



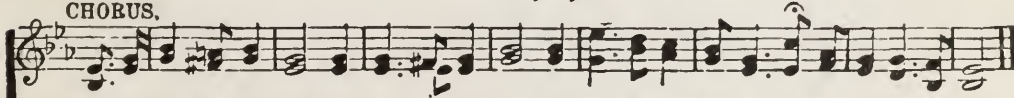
1. My Father is rich in houses and lands, He holdeth the wealth of the world in His hands!
2. My Father's own Son, the Saviour of men, Once wander'd on earth as the poorest of them.
3. I once was an outcast stranger on earth, A sinner by choice, and an alien by birth;
4. A tent or a cottage, why should I care? They're building a palace for me over there;



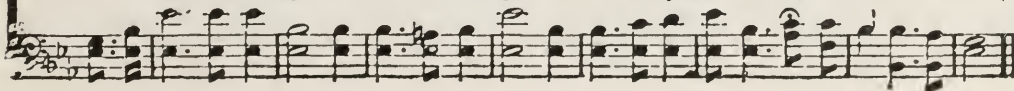
Of ru-bies and diamonds, of silver and gold, His coffers are full, He has riches un-told.
But now He is pleading our pardon on high, That we may be His when He comes by and by.
But I've been adopted, my name's written down, An heir to a mansion, a robe, and a crown.
Tho' exiled from home, yet, still I may sing: All glo-ry to God, I'm a child of the King.

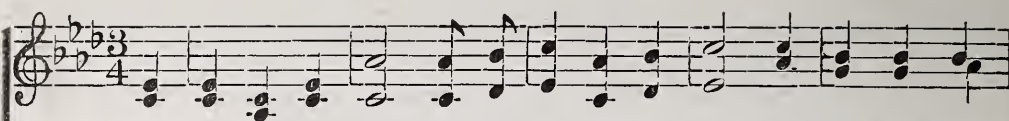


CHORUS.

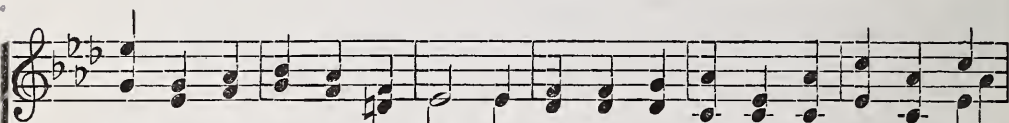
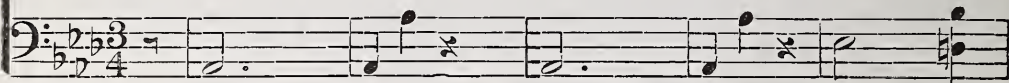


I'm a child of the King, A child of the King: With Jesus my Saviour I'm a child of the King.

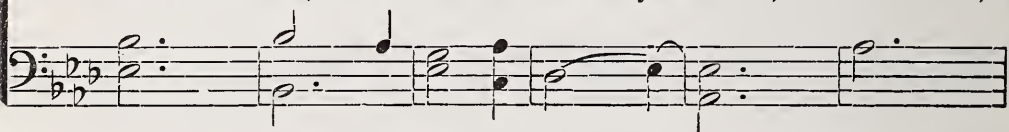




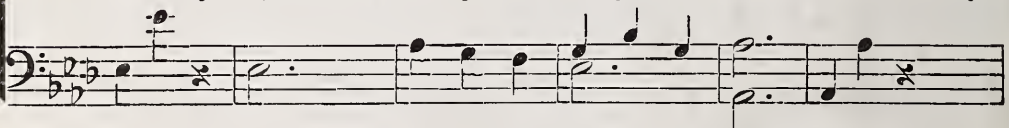
1. While passing a gar - den, I lingered to hear A voice faint and
2. So deep were His sor - rows, so fer - vent His pray'rs, That down o'er His
3. "I am thy Re-deem - er, for thee I must die, This cup is most
4. I trembled with ter - ror, and loud - ly did cry: "Lord, save a poor



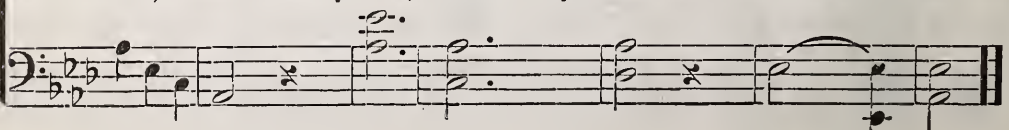
falt'ring, from one that was there; While pleading in anguish, the poor sin-ner's bosom rolled sweat, blood and tears; I wept to be-hold Him, I asked Him His bit - ter, but can-not pass by; Thy sins, like a mountain, are laid up - on sin - ner! Oh! save, or I die!" He cast His eyes on me, and said to me,



part, The voice of the mourner af - fect-ed my heart. That was my name; He answered, "Tis JESUS, from heaven I - came." That was my me, And all this deep an-guish I suf-fer for thee." That was my "Live! Thy sins, which are man - y, I free-ly for - give." That was my

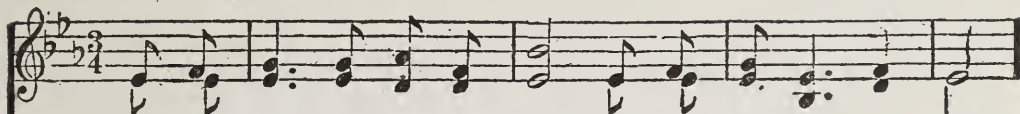


Lord, that was my Lord, That was my Lord who has suffered for me.
 Lord, that was my Lord, That was my Lord who has suffered for me.
 Lord, that was my Lord, That was my Lord who has suffered for me.
 Lord, that was my Lord, That was my Lord who has suffered for me.

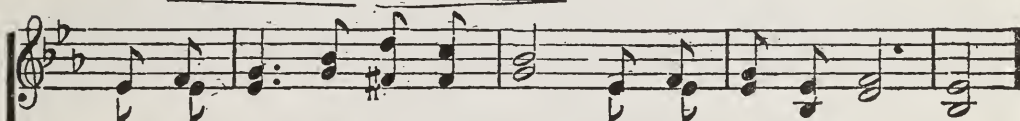
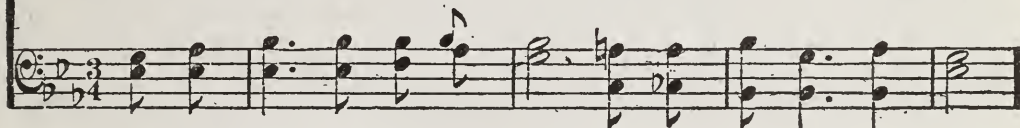


JOHN R. CLEMENTS.

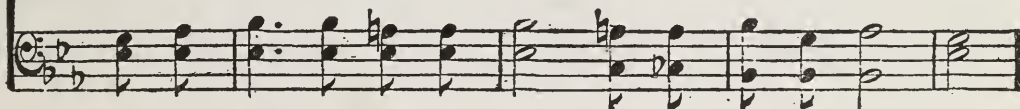
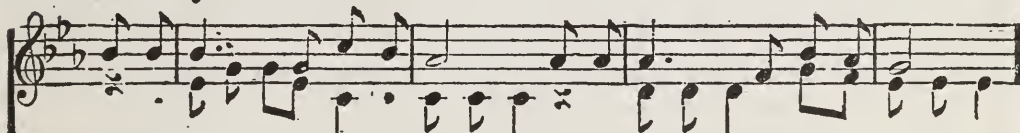
H. P. DANKS.



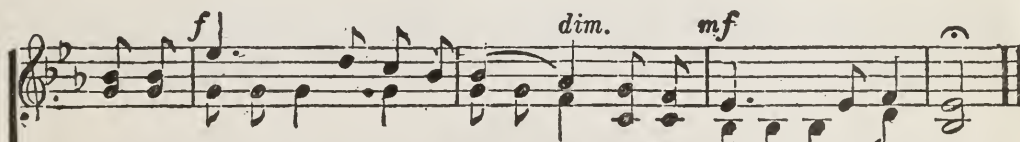
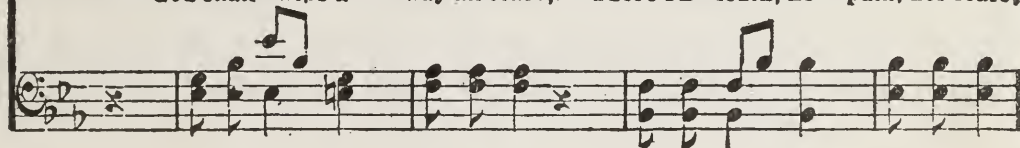
1. In the land of fade-less day Lies "the cit - y four-square,"
2. All the gates of pearl are made In "the cit - y four-square,"
3. And the gates shall nev - er close To "the cit - y four-square,"
4. There they need no sun-shine bright, In "that cit - y four-square."



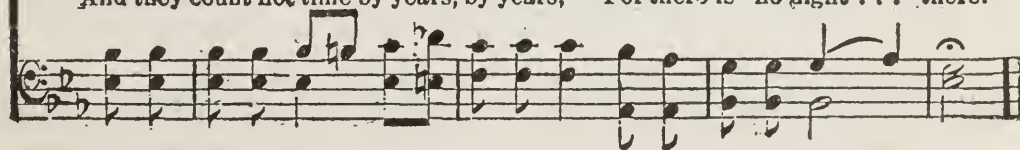
It shall nev - er pass a - way, And there is "no night there."
 All the streets with gold are laid, And there is "no night there."
 There life's crys - tal riv - er flows, And there is "no night there."
 For the Lamb is all the light, And there is "no night there."

CHORUS. *mf*

God shall "wipe a - way all tears;" There's no death, no pain, nor fears;
 God shall "wipe a - way all tears;" There's no death; no pain, nor fears;



And they count not time by years, For there is no night there."
 And they count not time by years, by years, For there is "no night . . . there."

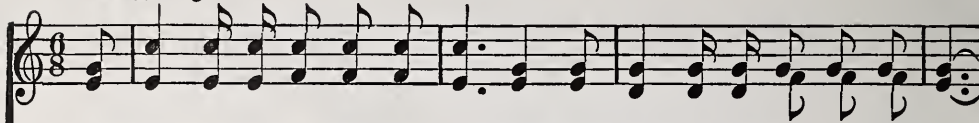



Rev. Bert Shadduck.

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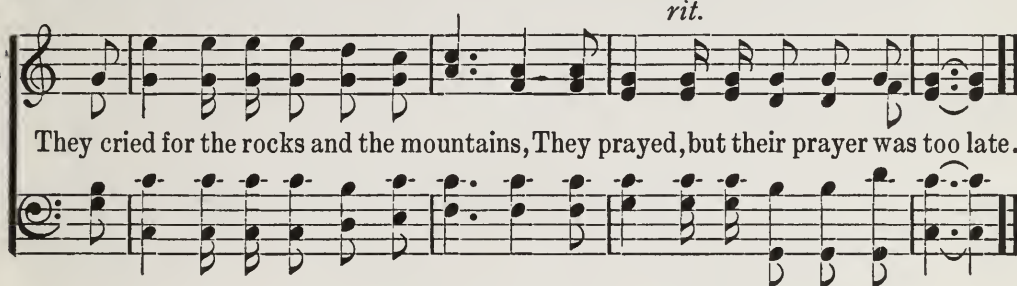
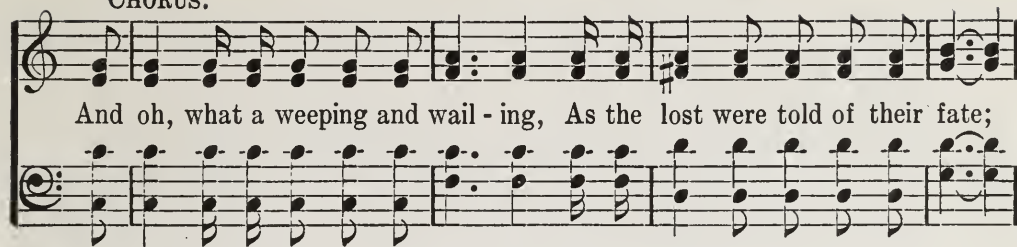
COPYRIGHT, 1914, BY HOMER A. RODEHEAVER.

L. L. Pickett

M. 60 = 

The Great Judgment Morning.

CHORUS.



rit.

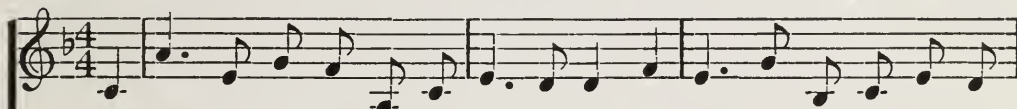
107

An Evening Prayer.

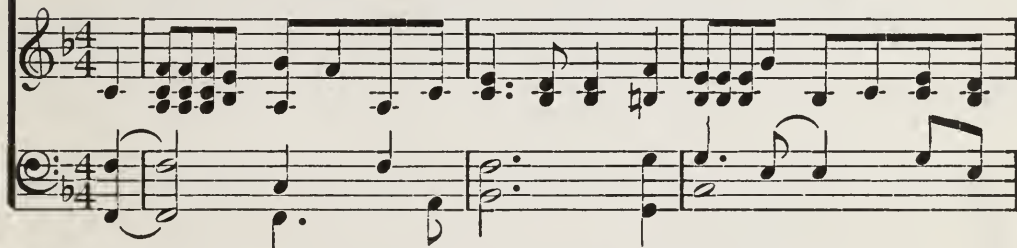
C. M. Battersby.
Arr. by C. H. G.

COPYRIGHT, 1911, BY CHAS. H. GABRIEL.
HOMER RODEHEAVER, OWNER.

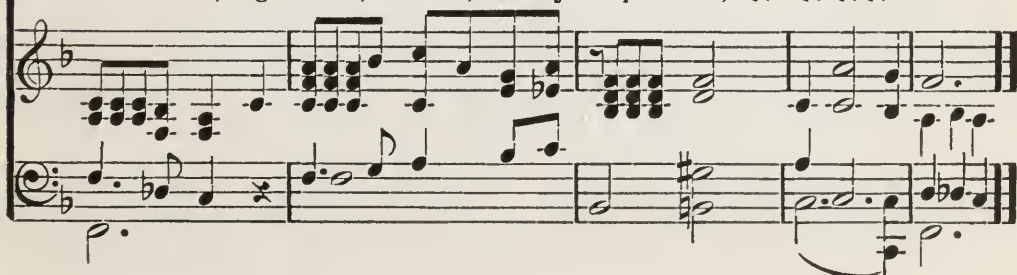
Chas. H. Gabriel.



1. If I have wounded an - y soul to-day, If I have caused one foot to
2. If I have ut - tered i - dle words or vain, If I have turned a-side from
3. If I have been perverse or hard, or cold, If I have longed for shel-ter
4. Forgive the sins I have confessed to Thee; Forgive the se - cret sins I



go a-stray, If I have walked in my own wil-ful way, Dear Lord, for-give!
want or pain, Lest I myself shall suffer thro' the strain, Dear Lord, for-give!
in Thy fold, When Thou hast given me some fort to hold, Dear Lord, for-give!
do not see; O guide me, love me, and my Keep-er be, x x x x A-men.



Life's Railway to Heaven.

(Respectfully dedicated to the railroad men).

M. E. Abbey.

COPYRIGHT, 1891, BY CHARLIE D. TILLMAN.

Charlie D. Tillman.

Solo or Duet. *Tempo ad lib.*

M. 72 =

1. Life is like a moun-tain rail-road, With an en - gi-neer that's brave;
 2. You will roll up grades of tri - al; You will cross the bridge of strife;
 3. You will oft - en find ob-struc-tions; Look for storms of wind and rain;
 4. As you roll a - cross the tres - tle, Spanning Jor-dan's swell-ing tide,

We must make the run suc-cess-ful, From the cra - dle to the grave;
 See that Christ is your con-duc-tor On this light-ning train of life;
 On a fill, or curve, or tres-tle, They will al-most ditch your train;
 You be-hold the Un-ion De-pot In - to which your train will glide;

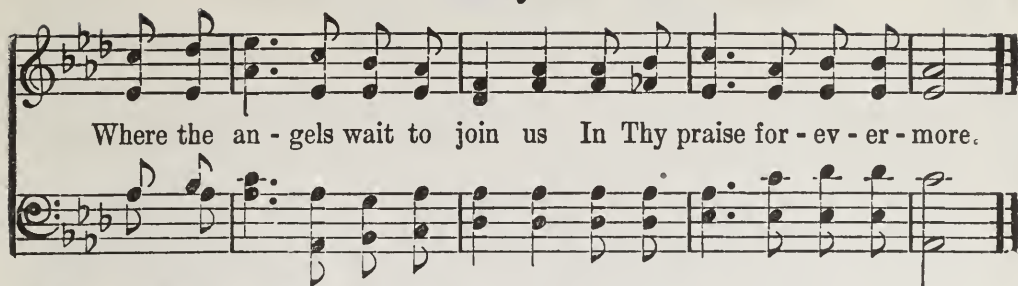
Watch the curves, the fills, the tun-nels; Nev-er fal-ter, nev-er quail;
 Al - ways mind-ful of ob-struc-tion, Do your du - ty, nev-er fail;
 Put your trust a-lone in Je - sus; Nev-er fal-ter, nev-er fail;
 There you'll meet the Su-perin-ten-dent, God the Fa-ther, God the Son,

Keep your hand up-on the throt-tle, And your eye up-on the rail.
 Keep your hand up-on the throt-tle, And your eye up-on the rail.
 Keep your hand up-on the throt-tle, And your eye up-on the rail.
 With the heart - y, joy-ous plaud-it, "Wea - ry pil-grim, wel-come home!"

CHORUS.

Bless - ed Sav - ior, Thou wilt guide us Till we reach that bliss-ful shore;

Life's Railway to Heaven.



Where the an - gels wait to join us In Thy praise for - ev - er - more.

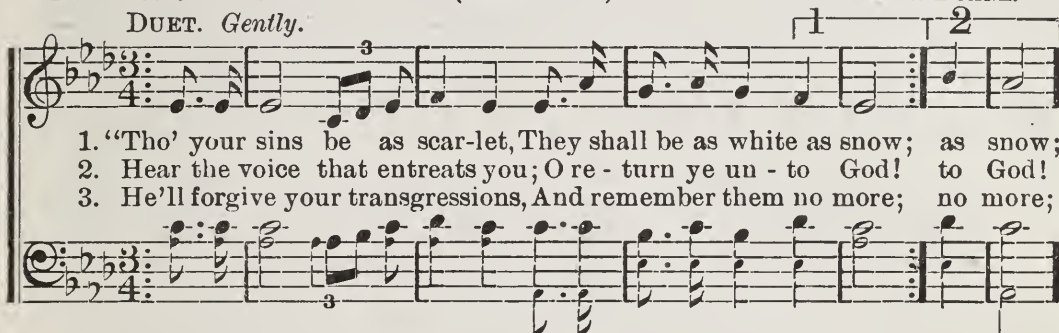
109 Though Your Sins Be As Scarlet.

FANNY J. CROSBY.

(Isaiah 1: 18.)

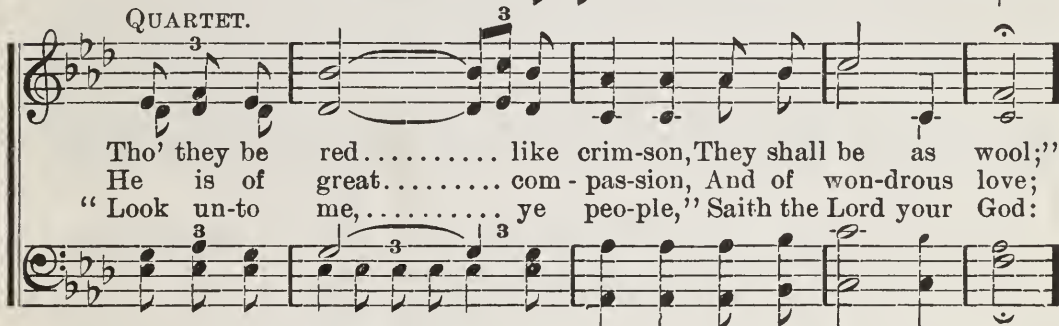
WILLIAM H. DOANE.

DUET. *Gently.*



1. "Tho' your sins be as scar-let, They shall be as white as snow; as snow;
2. Hear the voice that entreats you; O re - turn ye un - to God! to God!
3. He'll forgive your transgressions, And remember them no more; no more;

QUARTET.

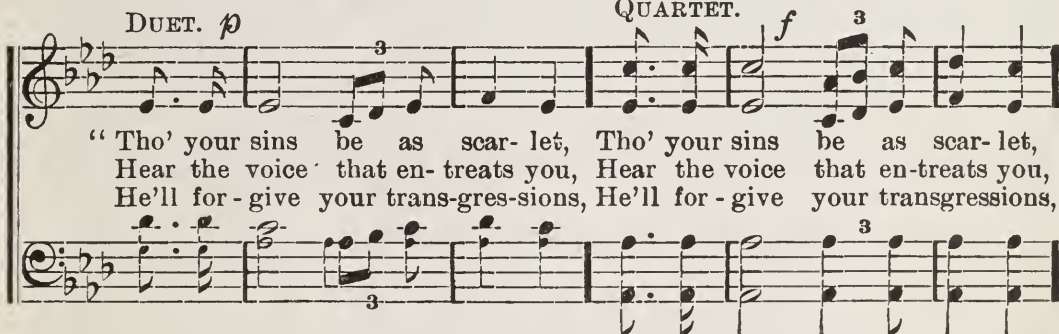


Tho' they be red..... like crim-son, They shall be as wool;"
He is of great..... com - pas-sion, And of won-drous love;
"Look un-to me,..... ye peo-ple," Saith the Lord your God:

Tho' they be red,

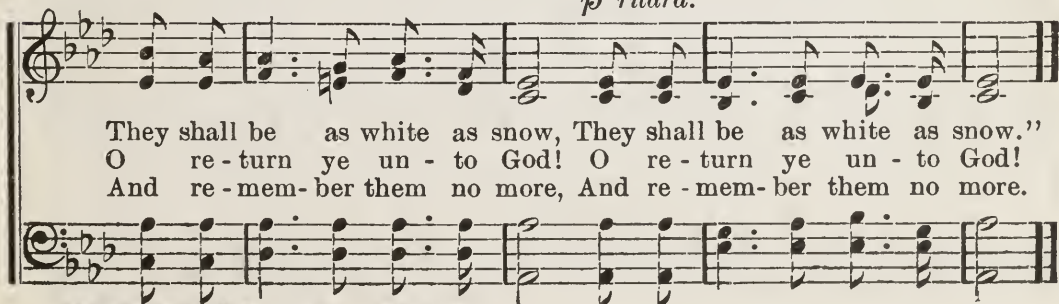
DUET. *p*

QUARTET.



"Tho' your sins be as scar-let, Tho' your sins be as scar-let,
Hear the voice that en-treats you, Hear the voice that en-treats you,
He'll for-give your trans-gres-sions, He'll for-give your transgressions,

p *ritard.*



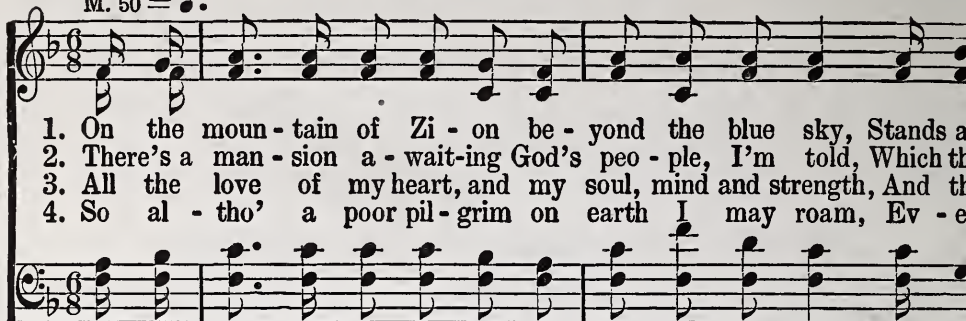
They shall be as white as snow, They shall be as white as snow."
O re - turn ye un - to God! O re - turn ye un - to God!
And re - mem - ber them no more, And re - mem - ber them no more.

Rev. Johnson Oatman, Jr.

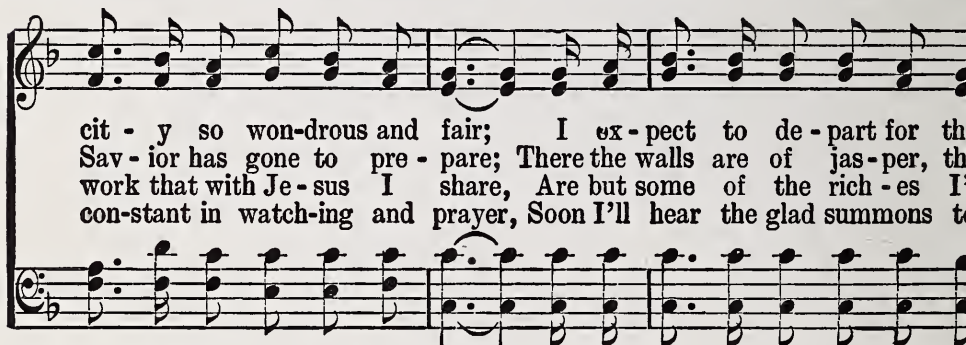
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Chas. H. Gabri

M. 50 = ♩.

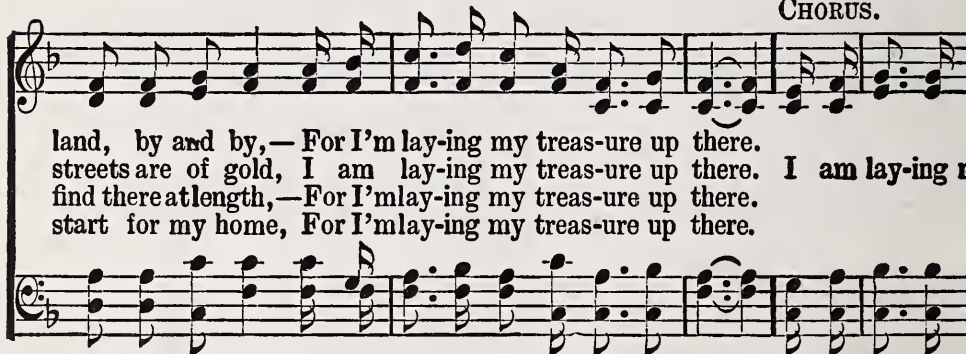


1. On the moun - tain of Zi - on be - yond the blue sky, Stands a
 2. There's a man - sion a - wait - ing God's peo - ple, I'm told, Which th
 3. All the love of my heart, and my soul, mind and strength, And th
 4. So al - tho' a poor pil - grim on earth I may roam, Ev - e

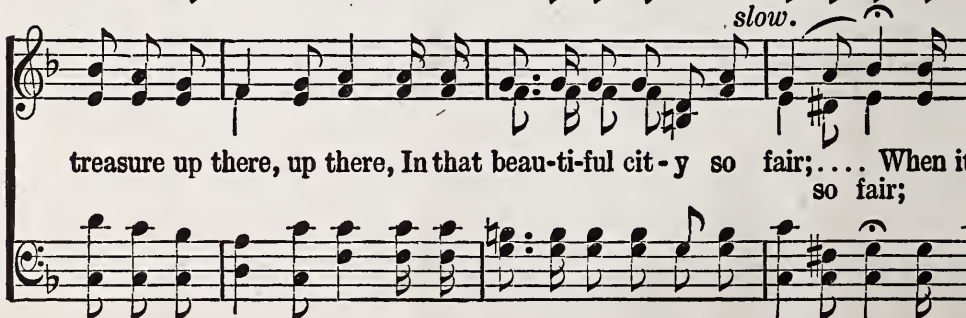


cit - y so won - drous and fair; I ex - pect to de - part for th
 Sav - ior has gone to pre - pare; There the walls are of jas - per, th
 work that with Je - sus I share, Are but some of the rich - es I
 con - stant in watch - ing and prayer, Soon I'll hear the glad summons to

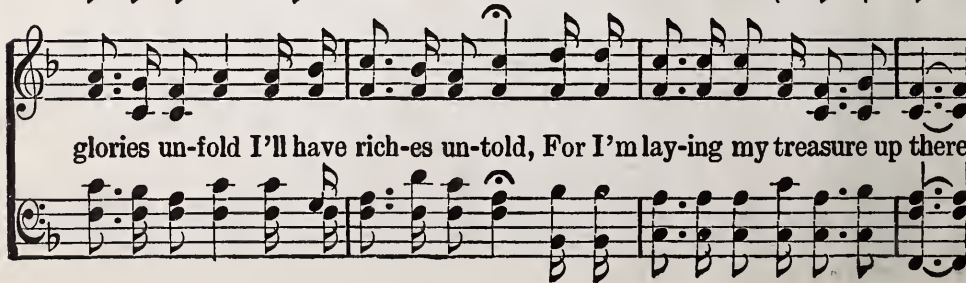
CHORUS.



land, by and by, — For I'm lay - ing my treas - ure up there.
 streets are of gold, I am lay - ing my treas - ure up there. I am lay - ing
 find there at length, — For I'm lay - ing my treas - ure up there.
 start for my home, For I'm lay - ing my treas - ure up there.



treasure up there, up there, In that beau - ti - ful cit - y so fair; When it
 so fair;





glories un - fold I'll have rich - es un - told, For I'm lay - ing my treas - ure up there

My Mother's Prayer.


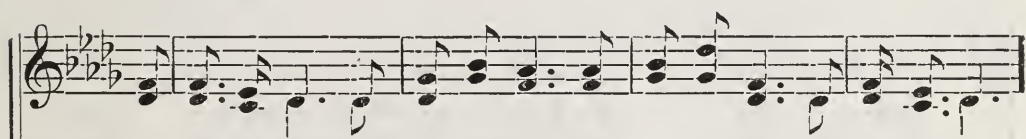
J. W. Van De Venter.

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USED BY PERMISSION.


W. S. Weeden.

M. 66 = 


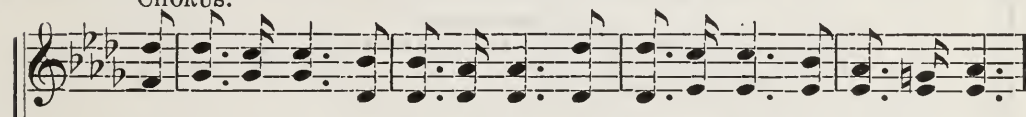
1. I nev - er can for - get the day I heard my moth - er kind - ly say,
 2. I nev - er can for - get the voice That always made my heart rejoice;
 3. Tho' years have gone, I can't for - get Those words of joy—I hear them yet;
 4. I nev - er can for - get the hour I felt the Sav - ior's cleans - ing pow'r,


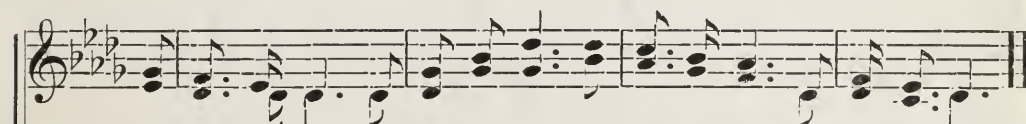
"You're leaving now my ten - der care; Remember, child, your mother's pray'r."
 Tho' I have wandered God knows where, Still I re - mem - ber moth - er's pray'r.
 I see her by the old arm - chair, My moth - er, dear, in humble pray'r.
 My sin and guilt He canceled there, 'Twas there he answered mother's pray'r.



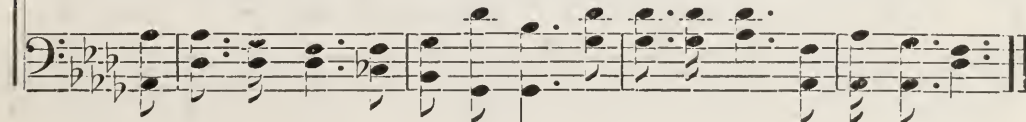
CHORUS.



When - e'er I think of her so dear, I feel her an - gel spir - it near;
Chorus for last verse—
 Oh, praise the Lord for sav - ing grace! We'll meet up yon - der face to face;

A voice comes float - ing on the air, Re - mind - ing me of mother's pray'r.
 The home a - bove to - geth - er share, In an - swer to my mother's pray'r.



Rev. W. C. Poole.

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B. D. Ackley.

DUET. M. 88

1. There's a prayer I am pray-ing to-day, And it dai-ly grows
2. There's a mar-vel-ous dream that I dream Of a won-der-ful
3. There's a song I am sing-ing to-day, 'Tis a song that is

dear-er to me, As I look to my Sav-ior and pray— That I
Sav-ior di-vine; And I wak-en to pray that my dream May be
breathing my prayer, As my Sav-ior is lead-ing my way— That all

CHORUS.

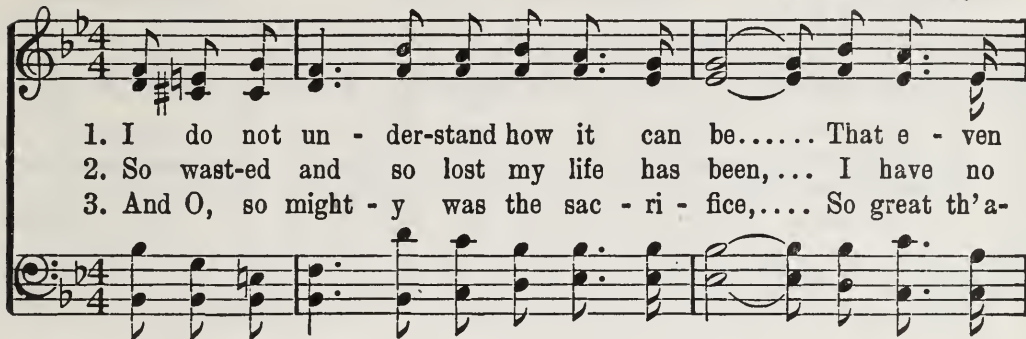
al-ways more like Him may be.....
real, and His like-ness be mine..... More like the Mas-ter in
oth-ers His like-ness may share.....

thought and deed, More like the Mas-ter, for this I plead; Close by His

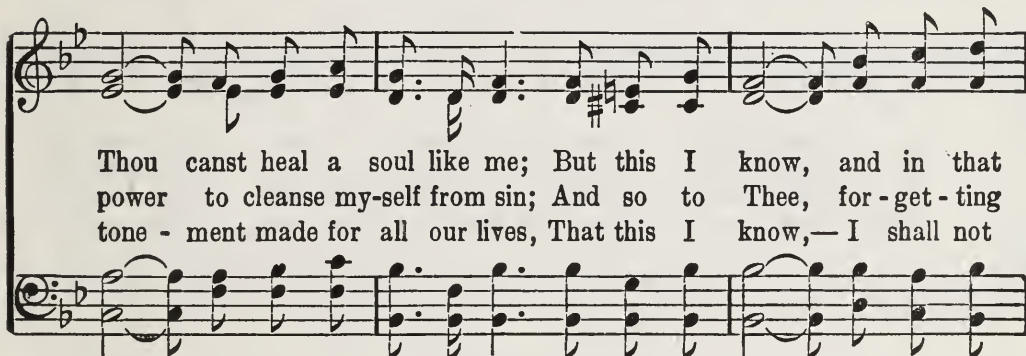
side as He walks with me, More like the Mas-ter I would be.

F. A.

Frances Abernethy.

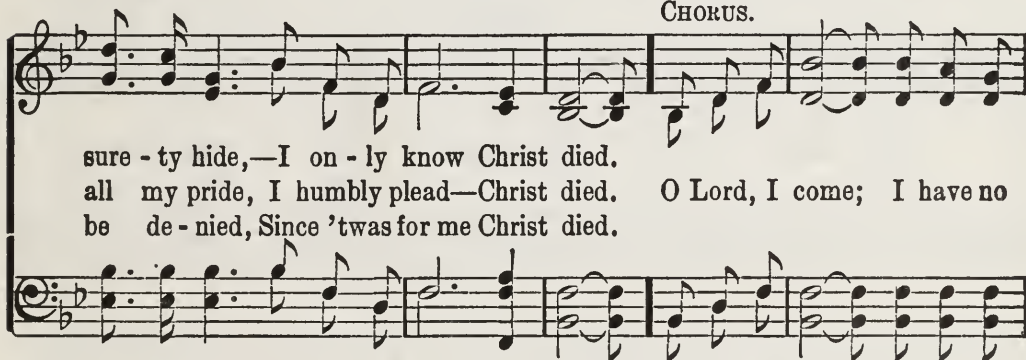


1. I do not un - der-stand how it can be..... That e - ven
 2. So wast-ed and so lost my life has been,... I have no
 3. And O, so might - y was the sac - ri - fice,.... So great th'a-

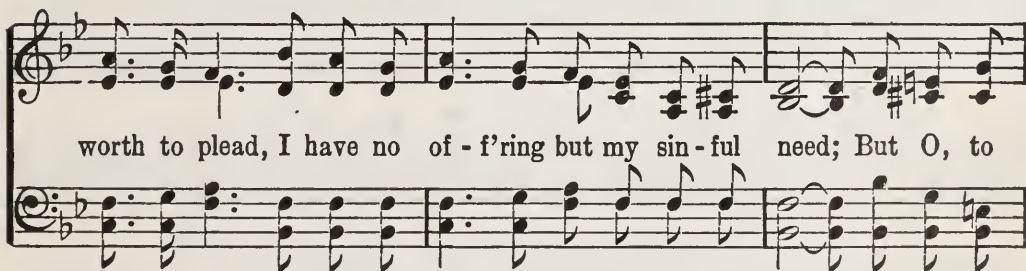


Thou canst heal a soul like me; But this I know, and in that
 power to cleanse my-self from sin; And so to Thee, for-get-ting
 tone - ment made for all our lives, That this I know,—I shall not

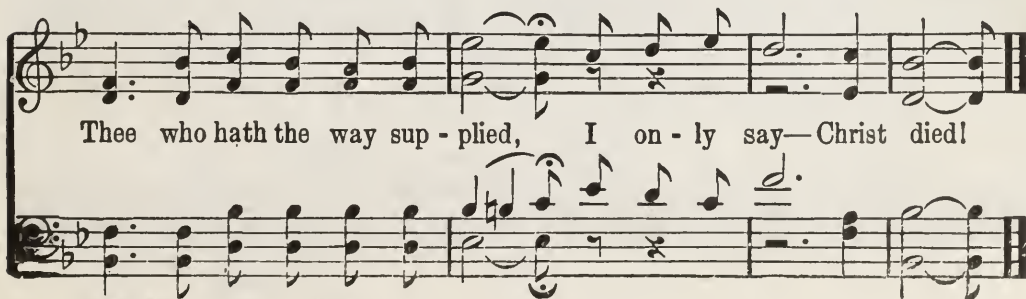
CHORUS.



sure - ty hide,—I on - ly know Christ died.
 all my pride, I humbly plead—Christ died. O Lord, I come; I have no
 be de - nied, Since 'twas for me Christ died.



worth to plead, I have no of - f'ring but my sin - ful need; But O, to



Thee who hath the way sup - plied, I on - ly say—Christ died!

114

Du

9-0

1. 8


2. \$
3. \$
4. \$



100

A musical staff with a treble clef. The key signature consists of six flats: B-flat, E-flat, A-flat, D-flat, G-flat, and C-flat. The notes are B-flat, E-flat, A-flat, D-flat, G-flat, and C-flat, arranged in a sequence that suggests a descending scale or a specific harmonic progression.

10

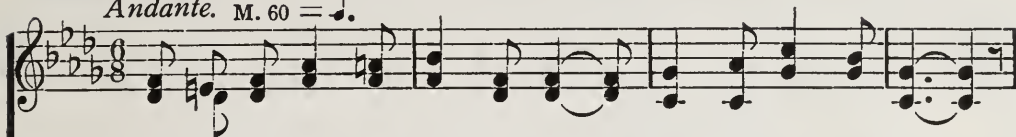


Into the Woods My Master Went.

Sidney Lanier.

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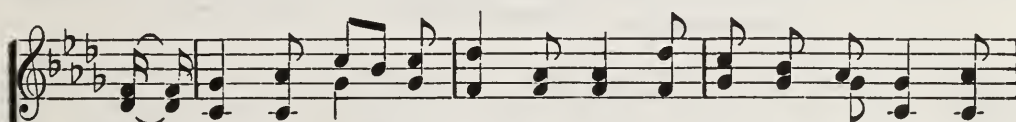
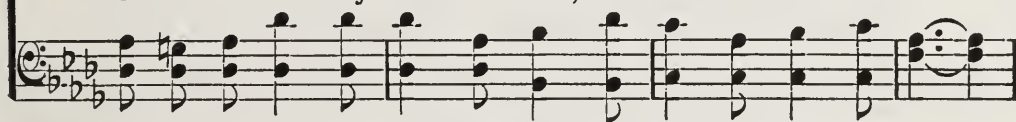
J. B. Herbert.

Andante. M. 60 = ♩.

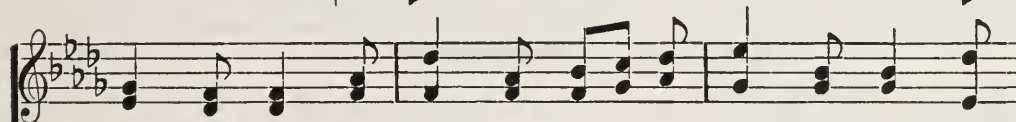
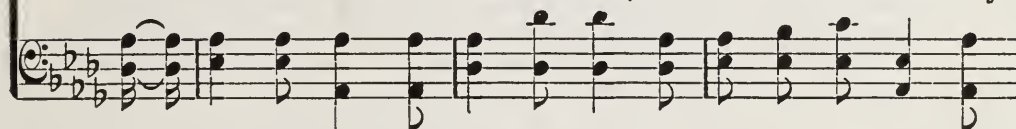
1. In - to the woods my Mas - ter went, Clean for - spent, for - spent:
2. Out of the woods my Mas - ter went, And He was well con - tent:



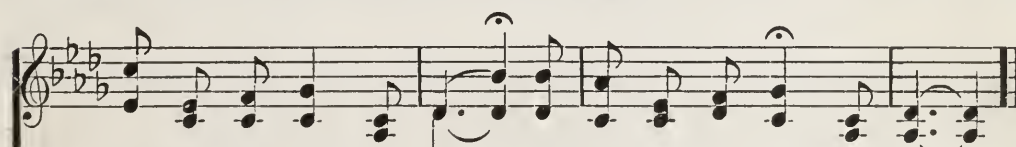
In - to the woods my Mas - ter came, For - spent with love and shame.
Out of the woods my Mas - ter came, Con - tent with death and shame.



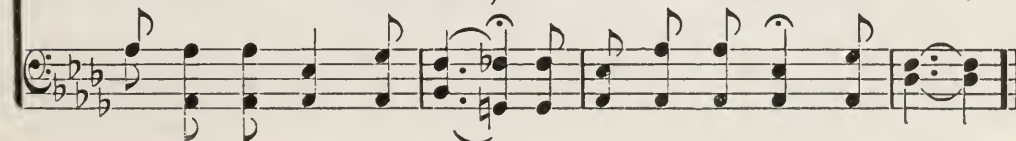
But the ol - ives were not blind to Him; The lit - tle gray leaves were
When death and shame would woo Him last, From un - der the trees they



kind to Him; The thorn - tree had a mind to Him, When
drew Him last; 'Twas on a tree they slew Him last, When



in - to the woods He came, When in - to the woods He came.
out of the woods He came, When out of the woods He came.



Words and music by CHAS. M. FILLMORE.

May be sung as a Solo or Duet.

1. I've a Sav - iour, kind and tender, I've a Sav - iour full of grace,
 2. For my sake He came from heaven To this world of sin and shame;
 3. Tho' I've oft - en been un-worth-y, He has con-stant been, and true,
 4. I've a Sav - iour, kind and tender, He would be your Saviour, too;

And a smile of winning sweetness, Ev - er beams up - on His face.
 Bore my guilt, tho' He was guiltless, And tho' blame-less, took my blame.
 Tho' I wronged Him, He forgave me When I would my vows re-new;
 Will you not ac-cept the par-don Which He free - ly of-fers you?

In my heart's shrine of af-fec - tion, He shall hold the highest place.
 Can I ev - er cease to love Him, And His good - ness to proclaim?
 Tho' I spurned Him, He with kindness My re - bel-lious heart would woo.
 Take Him now as your Re-deem-er, Earth has not a friend so true.

CHORUS.
 How I love Him, How I love Him; Since for
 How I love Him, How I love Him,

me,..... He bled and died, How I love..... Him
 Since for me He bled and died, How I love Him

My Saviour.




Yes, I love Him more than all..... the world be-side.
Yes, I love Him, more than all

117

Even the Waifs of the Street.

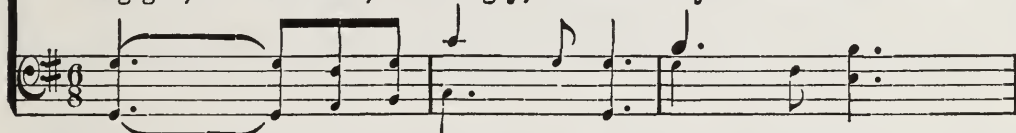
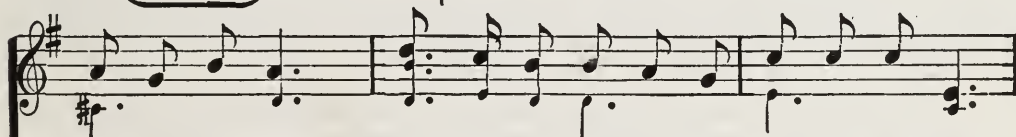
J. A. Fraser, Jr.

Fred Weldon, Arr.

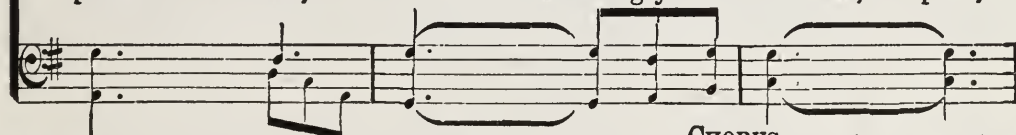
M. 56 = 



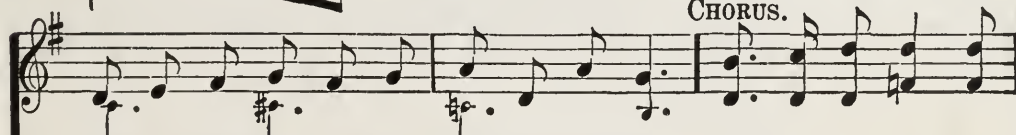
1. Je - sus loves chil-dren, the bi - ble says so; He will be with them where
2. "Suf-fer the chil-dren, to come un - to me," These words He spoke be-side
3. Rag-ged, and tat-tered, and hun-gry, the waif May to the Sav - ior re -

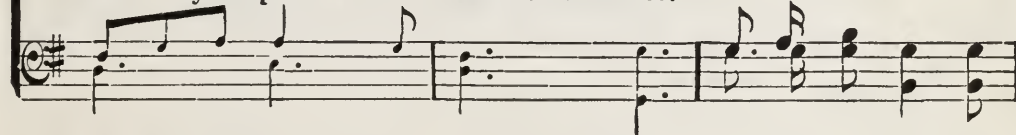
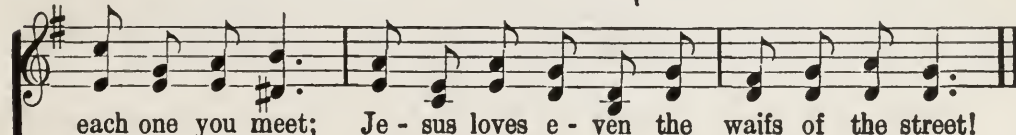
ev - er they go, Shield them from harm thro' the dark-ness of night,
blue Gal - i - lee; Not the rich on - ly His sweet mes-sage greets,
pair and be safe; He once was hun-gry and friend-less, and poor,



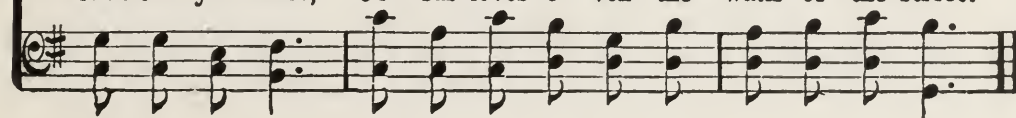
CHORUS.



Guide them and help them all day to do right.
Je - sus loves e - ven the waifs of the street. Shout the glad news to
That's why He pit - ies the waifs at the door.

each one you meet; Je - sus loves e - ven the waifs of the street!



118

C. H. G.

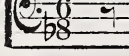
M. 1



1. Wh

2. I s

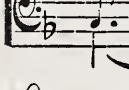
3. As



mists

not

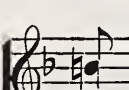
walk



look th

know

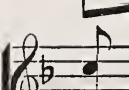
Star v



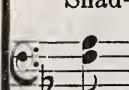
Cit -

He

pow -



Shad-



Shadows.



And I shall a - wake To dwell with my King, and His glo - ry share.

119

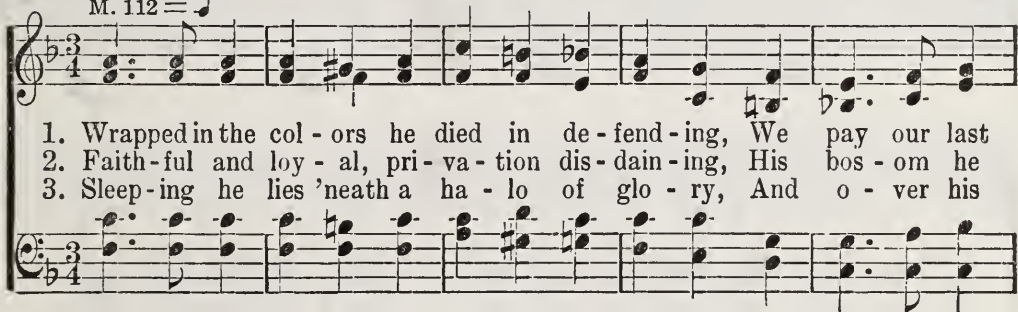
Till the Last Bugle Blows.

Charlotte G. Homer.

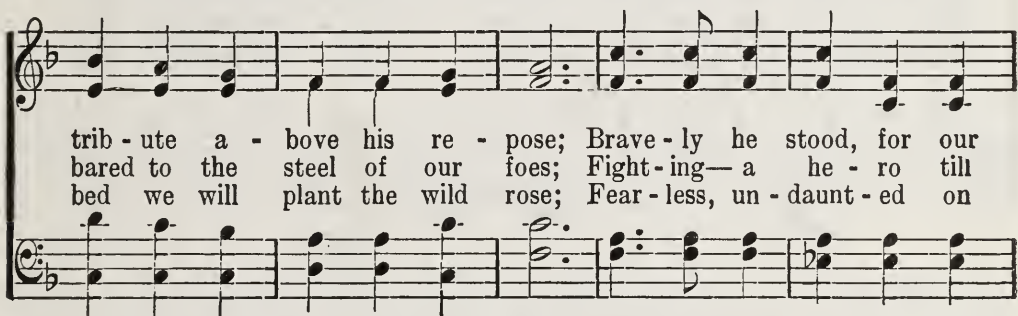
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Chas. H. Gabriel.

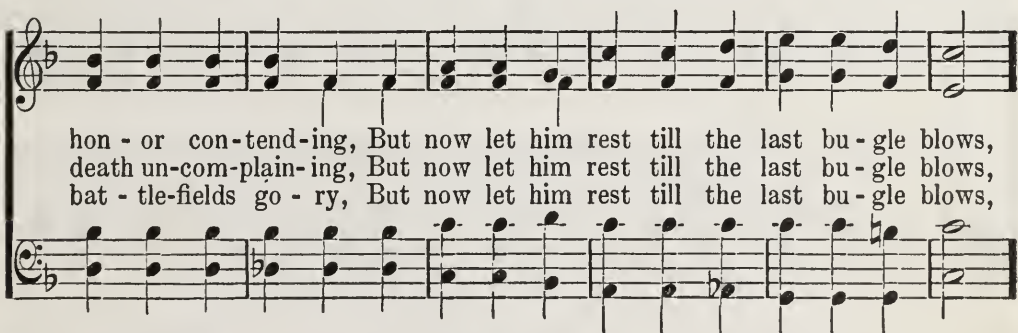
M. 112 =



1. Wrapped in the col - ors he died in de - fend - ing, We pay our last
2. Faith - ful and loy - al, pri - va - tion dis - dain - ing, His bos - om he
3. Sleep - ing he lies 'neath a ha - lo of glo - ry, And o - ver his

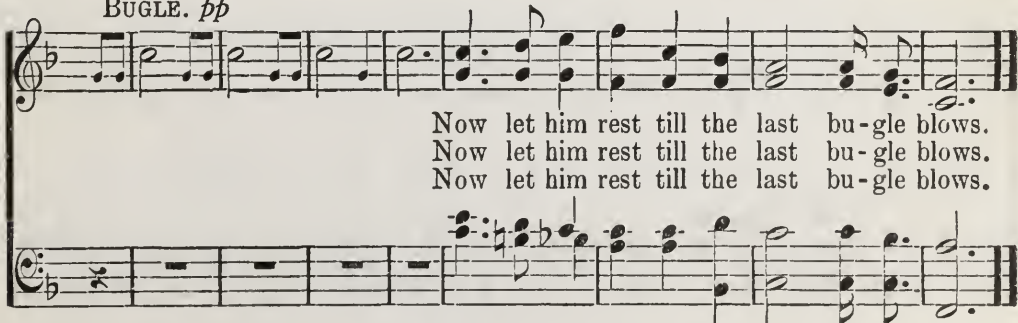


trib - ute a - bove his re - pose; Brave - ly he stood, for our
bared to the steel of our foes; Fight - ing— a he - ro till
bed we will plant the wild rose; Fear - less, un - daunt - ed on



hon - or con - tend - ing, But now let him rest till the last bu - gle blows,
death un - com - plain - ing, But now let him rest till the last bu - gle blows,
bat - tle - fields go - ry, But now let him rest till the last bu - gle blows,

BUGLE. *pp*



Now let him rest till the last bu - gle blows.
Now let him rest till the last bu - gle blows.
Now let him rest till the last bu - gle blows.

James Rowe.
DUET.

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B. D. Ackley.

1. This I know, when storms are sweeping, This I know, when worn by reaping,
 2. When sweet com-fort I would borrow, Strength and cour - age for the mor-row,
 3. This I know, when foes as - sail me, Or when e - vil pleasures hail me,
 4. When my soul shall reach the riv - er And from loved ones I must sev - er,

I am in my Sav-ior's keep - ing, And He thinks of me.
 Read-y to re-lieve my sor-row, Je - sus thinks of me.
 Grace di-vine will nev - er fail me, Je - sus thinks of me.
 This will be my com-fort ev - er, Je - sus thinks of me.

CHORUS.

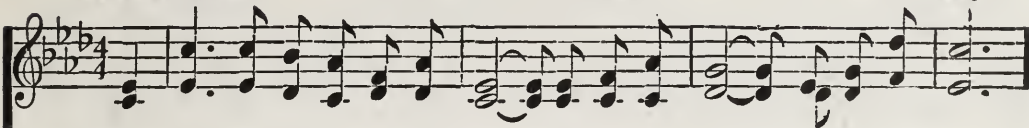
Je-sus thinks of me, yes, He thinks of me, Je-sus thinks of me and waits to bless

This will be my com-fort ev - er-more, Je - sus thinks of me.

Ina Duley Ogdon.

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B. D. Ackley.



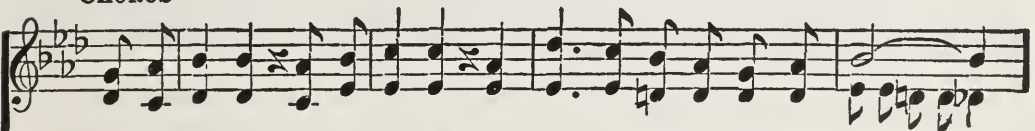
1. When you my Je-sus un-der-stand, When you ac-cept His lov-ing hand,
2. His joy will gladden ev-'ry day, His bless-ing shine a-long the way,
3. You'll see His mercy thro' your tears, His peace will hal-low all the years,
4. You'll know His way is al-ways best, And glad-ly leave to Him the rest,



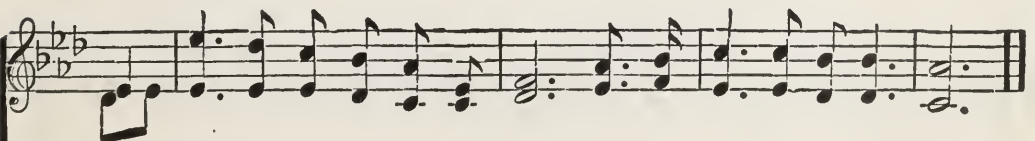
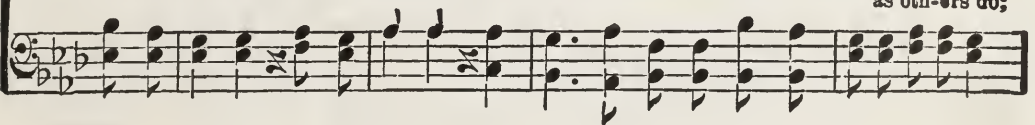
A hap-py morn will dawn for you, When you know Je-sus, too.
 And you will share His prom-ise true, When you know Je-sus, too.
 The val-ley holds no dread for you, When you know Je-sus, too.
 And tell what He has done for you, When you know Je-sus, too.



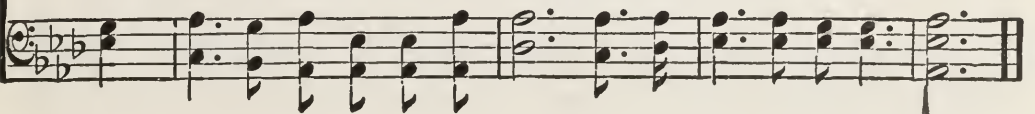
CHORUS



When you know Him, when you know Him You'll love Him just as oth-ers do;.....
 as oth-ers do;



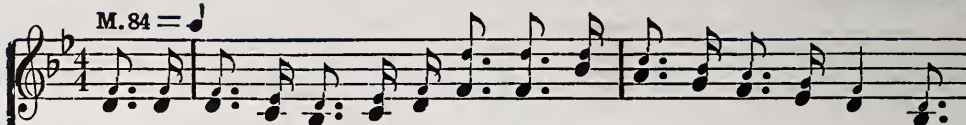

A hap-py morn will dawn for you When you know my Je-sus, too.



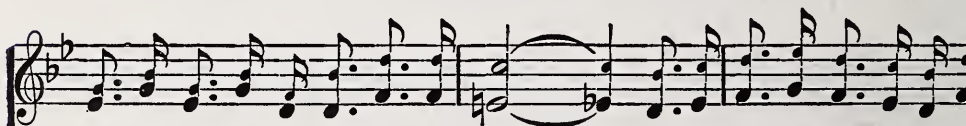
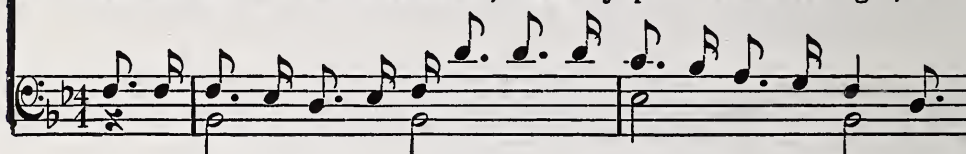
C. H. G.

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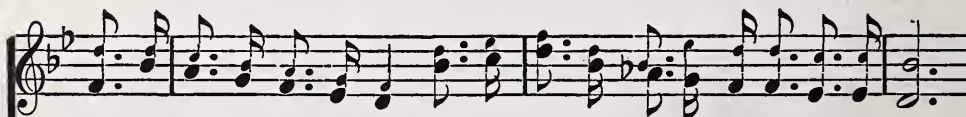
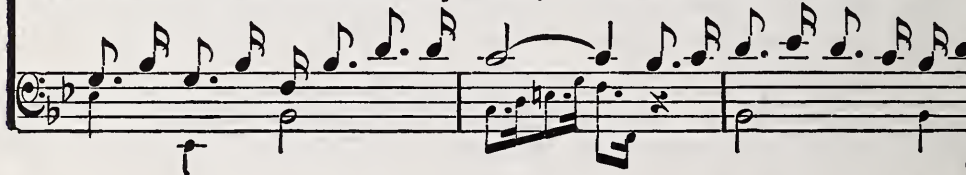
Chas. H. Gabri

M. 84 = 

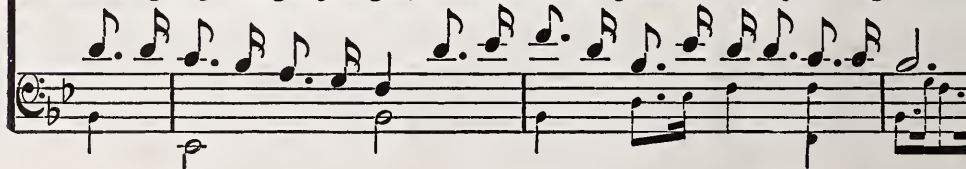
1. When the beau-ties of the Homeland Burst up - on my rav-ish ed sight, And
2. Gold-en streets thro-'out the cit-y, Pearl-y gates and jas - per walls, Shin-
3. When the sil - ver cord is loosened, When my spir - it takes its flight, And



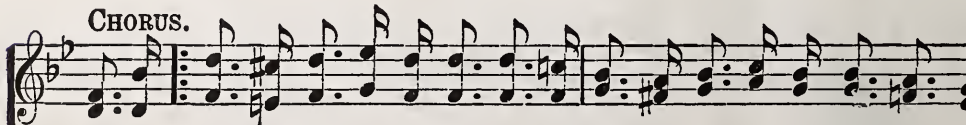
King in all His beau-ty I shall see,..... Then how small will seem the throngs who sweetly chant their Maker's praise; Where no sickness ev - er en-ter soul shall from this cumb'rous clay be free,.... Just one note of heav-en's mu-



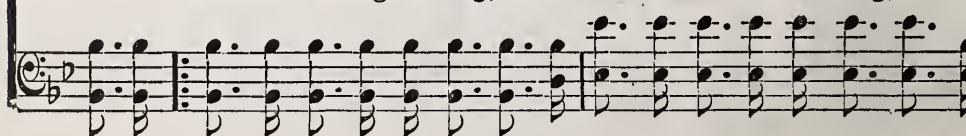
Which did here my soul affright, And how radiant heav-en's splendor seems to me And no shad-ow ev - er falls, Naught to mar the joy of ev - er - last - ing praise. Just one glimpse of glory bright, Will sweet recompense for all my toil-ing be.



CHORUS.



O the { Home-land o-ver yon-der, Blessed land of light and won-der, Where
lit - tle more rough tossing, And I'll reach the river's cross-ing, And h



The Homeland.

hope to meet my Savior face to face;..... Just a
gathered in the (Omit.) Homeland, saved by grace.

Sav - ior, meet Him face to face;

123

God In Us.

Frederick W. Steele.

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Chas. H. Gabriel, Jr.

M. 84 =

1. My Lord and Savior, can it be That Thou wilt make Thy home with me!
2. Tho' all un-wor-thy of my Guest, Tho' sin and er - ror stand confessed,
3. And if in truth Thou'lt sup with me, My in-most heart... must cleans-ed be;

FINE.

And en - ter my sin-burdened heart, And nev-er from.... my soul de-part?
I must be-lieve Thy spoken word—"I will a - bide,"... mine ears have heard.
O make it pure,—cast out all sin That Christ in-deed... may en - ter in.

D.S.—Thou my heart Thy dwelling place, Up-hold and keep.... me by Thy grace.

CHORUS.

D. S.

O Thou who art the sinner's Friend, Bow down Thine ear, my prayer at-tend; Make
at-tend;

Mrs. C. D. Martin.

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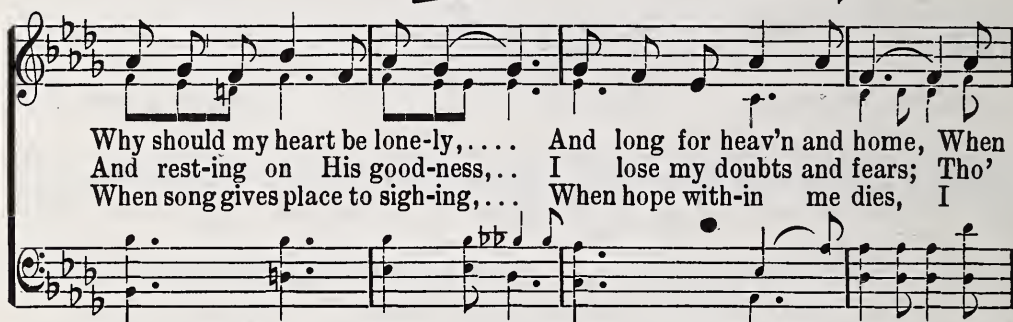
TABERNACLE PUBLISHING CO., OWNER.

Chas. H. Gabriel.

M. 56 =



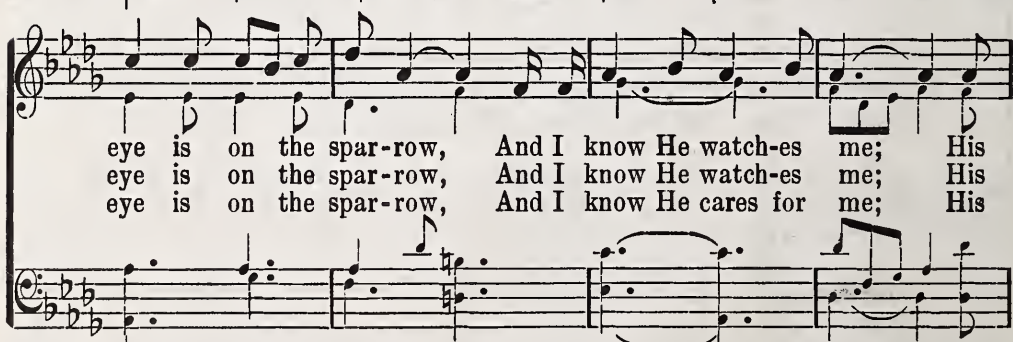
1. Why should I feel dis-cour-aged, Why should the shad-ows come,
 2. "Let not your heart be trou-bled," His ten-der word I hear,
 3. When-ev-er I am tempt-ed, When-ev-er clouds a-rise,



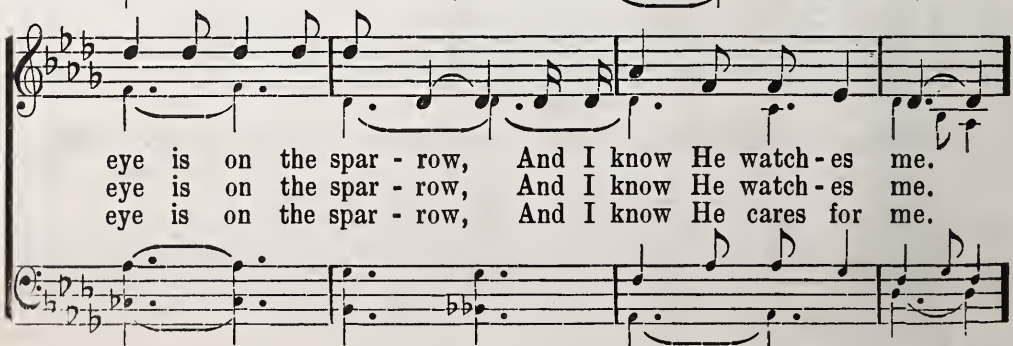
Why should my heart be lone-ly,.... And long for heav'n and home, When
 And rest-ing on His good-ness,.. I lose my doubts and fears; Tho'
 When song gives place to sigh-ing,... When hope with-in me dies, I



Je-sus is my por-tion? My con-stant friend is He: His
 by the path He lead-eth, But one step I may see: His
 draw the clos-er to Him, From care He sets me free; His



eye is on the spar-row, And I know He watch-es me; His
 eye is on the spar-row, And I know He watch-es me; His
 eye is on the spar-row, And I know He cares for me; His



eye is on the spar-row, And I know He watch-es me.
 eye is on the spar-row, And I know He watch-es me.
 eye is on the spar-row, And I know He cares for me.

His Eye is On the Sparrow.

CHORUS.

I sing be-cause I'm happy, I sing because I'm free, . . .
I'm hap-py, I'm free,

rall.

For His eye is on the spar-row, And I know He watches me.

125

Fill Me Now.

E. H. Stokes.

COPYRIGHT, 1905, BY MRS. L. E. SWENEY. RENEWAL.

Jno. R. Sweney.

M. 120 =

1. Hov - er o'er me, Ho - ly Spir - it, Bathe my trem-bling heart and brow;
2. Thou canst fill me, gra-cious Spir - it, Though I can - not tell Thee how;
3. I am weak-ness, full of weak-ness, At Thy sa - cred feet I bow;
4. Cleanse and comfort, bless and save me, Bathe, O bathe my heart and brow;

FINE.

Fill me with Thy hal-low-ed pres-ence, Come, O come, and fill me now.
But I need Thee, great-ly need Thee, Come, O come, and fill me now.
Blest, di - vine, e - ter - nal Spir - it, Fill with pow'r, and fill me now.
Thou art com - fort - ing and sav - ing, Thou art sweet - ly fill - ing now.

D.S.—Fill me with Thy hal-low-ed pres-ence, Come, O come and fill me now.

D. S.

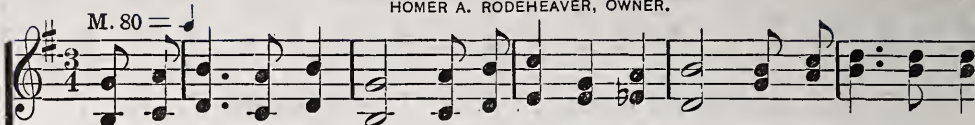
Fill me now, fill me now, Je - sus, come, and fill me now;

A. J. H.

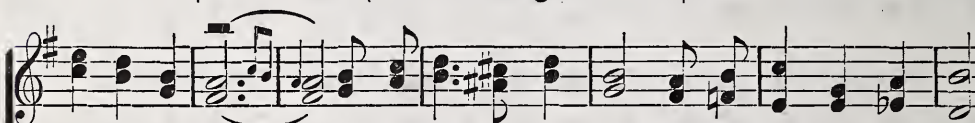
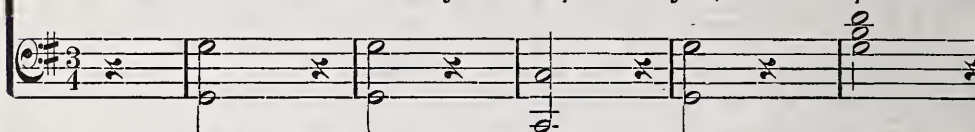
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A. J. Hodge

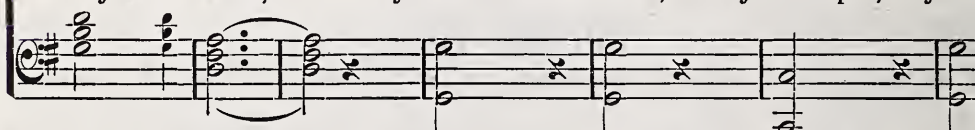
M. 80 =



1. There's a line that is drawn by re-ject-ing our Lord, Where the call of Hi
2. You may bar-ter your hope of e-ter-rity's morn, For a mo-ment of
3. While the door of His mer-cy is o-pen to you, Ere the depth of Hi

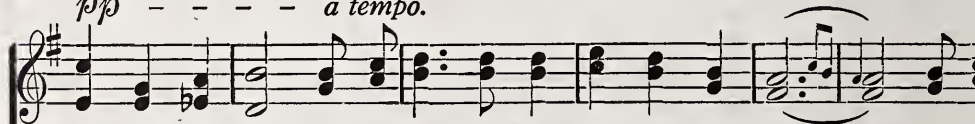


Spir-it is lost,... And you hur-ry a-long with the pleasure-mad throng
joy at the most,... For the glit-ter of sin and the things it will win
love you ex-haust, .. Won't you come and be healed, won't you whisper, I yield

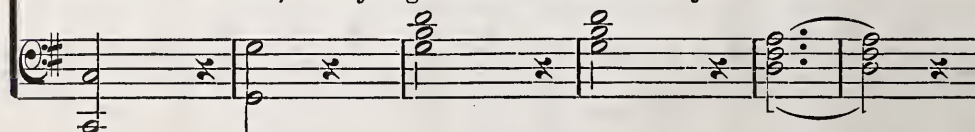


CHORUS.

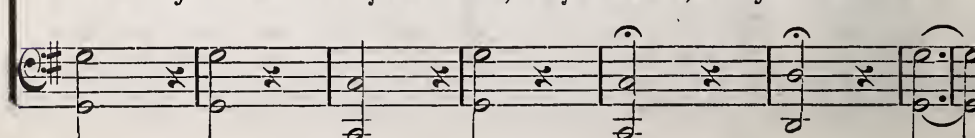
Have you counted, have you counted the cost?
Have you counted, have you counted the cost? Have you counted the cost, if you
I have counted, I have counted the cost?

*pp* - - - - *a tempo.*

soul should be lost, Tho' you gain the whole world for your own?... E-v




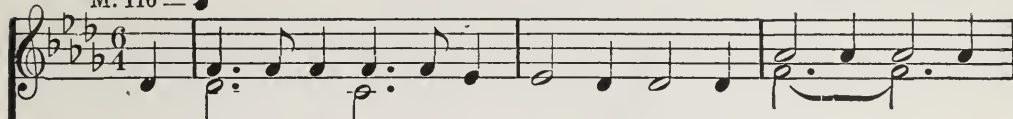
now it may be that the line you have crossed, Have you counted, have you counted the cost?



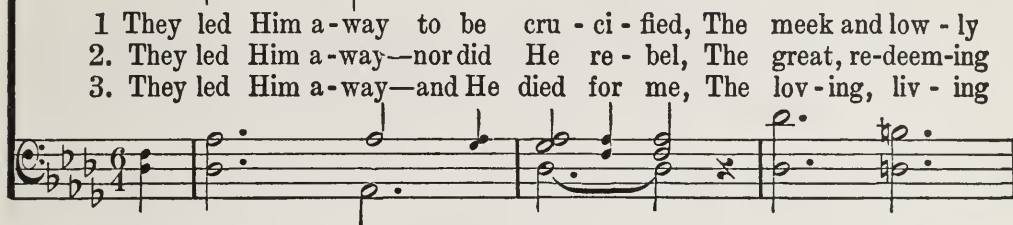

They Led Him Away.

Herbert Buffum
and C. H. G.COPYRIGHT, 1917, BY HOMER A. RODEHEAVER.
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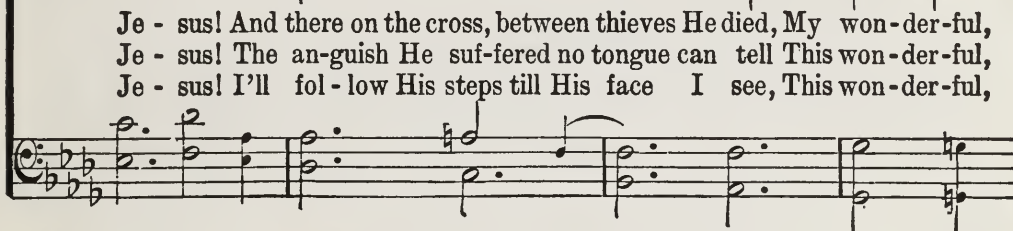
Chas. H. Gabriel.

M. 116 = 


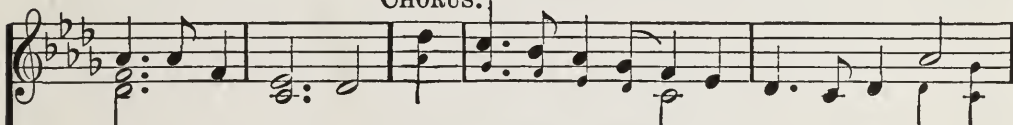
1 They led Him a-way to be cru - ci - fied, The meek and low - ly
2. They led Him a-way—nor did He re - bel, The great, re-deem-ing
3. They led Him a-way—and He died for me, The lov-ing, liv - ing

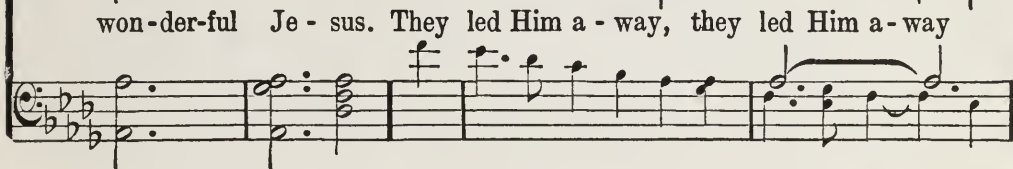
Je - sus! And there on the cross, between thieves He died, My won-der-ful,
Je - sus! The an-guish He suf-ered no tongue can tell This won-der-ful,
Je - sus! I'll fol-low His steps till His face I see, This won-der-ful,



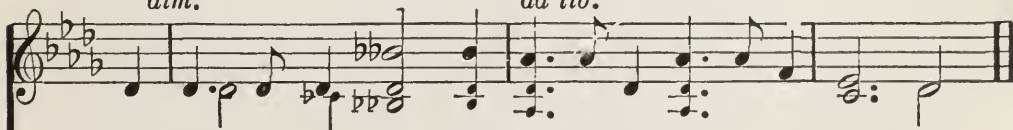
CHORUS.



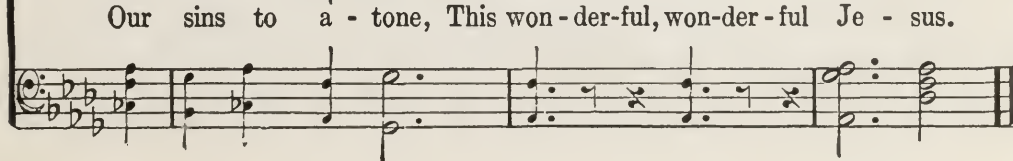
won-der-ful Je - sus. They led Him a - way, they led Him a-way




To Cal - va-ry's rug-ged cross!..... He fol - lowed, a - lone,


*dim.**ad lib.*


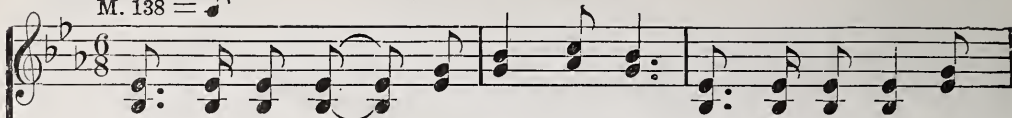

Our sins to a - tone, This won-der-ful, won-der-ful Je - sus.



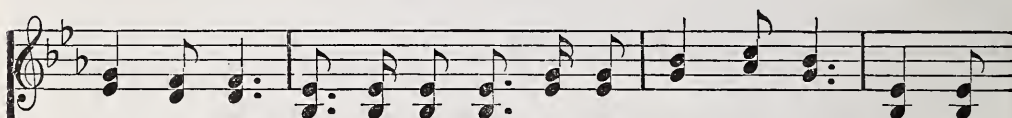
Elisha A. Hoffman.

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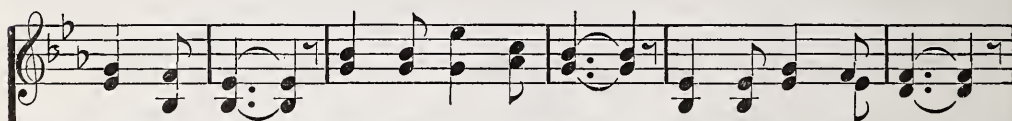
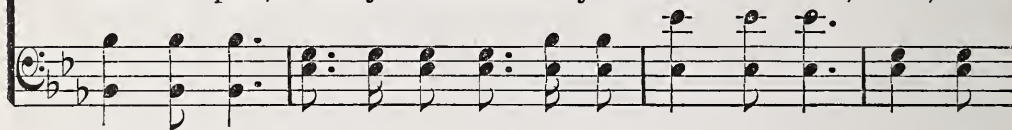
W. S. Nickle.

M. 138 = 

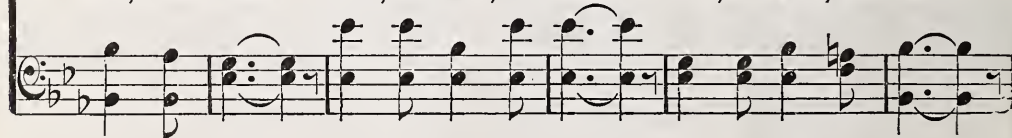
1. Aft - er the pleas-ures of life are o'er, And you shall stand, face
2. Aft - er the puls-es shall cease to beat, When at the throne of
3. Aft - er your heart is hushed and still, Aft - er the death-dews,
4. Aft - er the trum - pet's aw - ful blast, Aft - er the judg-ment



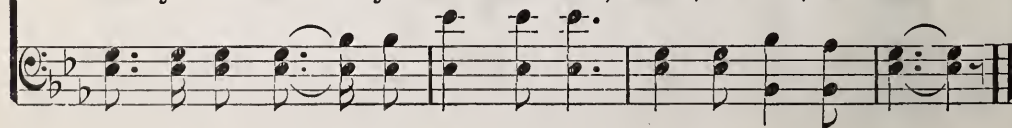
to the shore Of the dim land of the ev - er-more, Care-less
 Lord you meet, Wait-ing your doom at the judg-ment seat, Care-less
 damp and chill, O - ver your frame of mor - tal - ity thrill, Care-less
 shall be past, When you have come to your doom at last, Poor, lost



soul, what then? Care-less soul, what then? Care-less soul, what then?
 soul, what then? Care-less soul, what then? Care-less soul, what then?
 soul, what then? Care-less soul, what then? Care-less soul, what then?
 soul, what then? Poor, lost soul, what then? Poor, lost soul, what then?




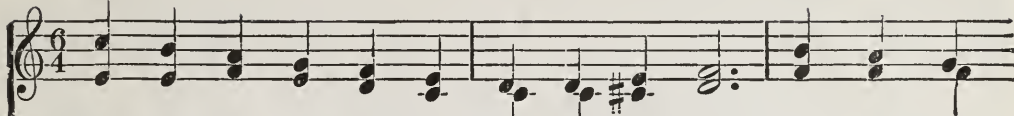
Aft - er the pleas-ures of life are o'er, Care-less soul, what then?
 Wait-ing your doom at the judg-ment seat, Care-less soul, what then?
 Aft - er your heart is hushed and still, Care-less soul, what then?
 When you have come to your doom at last, Poor, lost soul, what then?



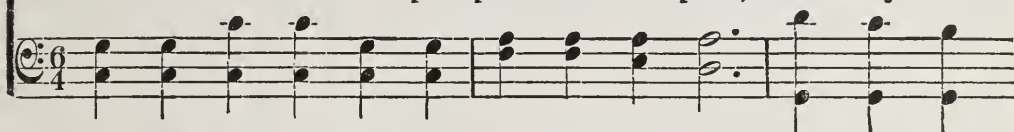

S. L. Arr.

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Scott Lawrence.

M. 138 = 


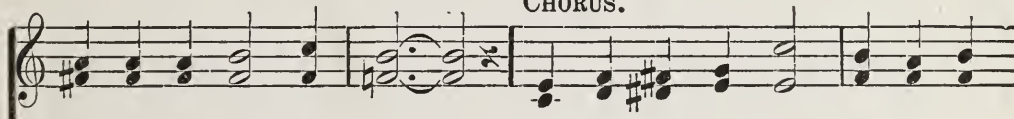
1. Je - sus has prom - ised my Shep - herd to be, That's why I
 2. He the weak lambs to His bos - om will take, That's why I
 3. He has in heav - en pre - pared me a place, That's why I

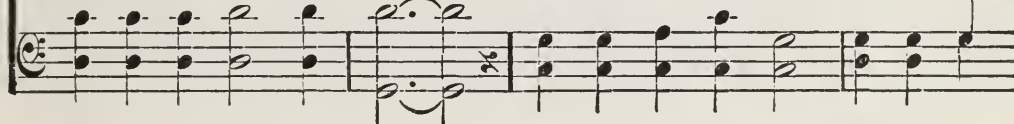

love Him so;.... And to the chil - dren He said, "Come to Me,"
 love Him so;.... Nev - er will He for a mo - ment for - sake,
 love Him so;.... Where I may dwell, by His won - der - ful grace,



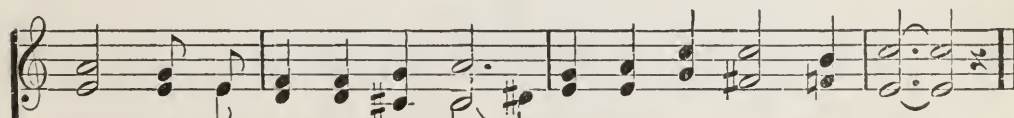
CHORUS.



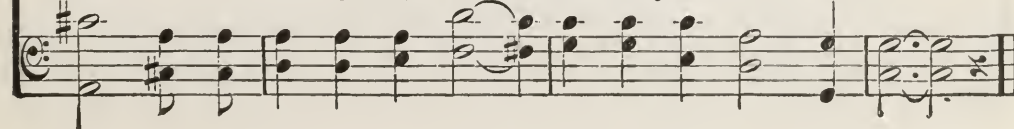
That's why I love Him so..... That's why I love Him, That's why I

love Him, Be - cause He first loved me;..... When I'm tempt - ed and
 loved me;

tried, He is close by my side,... That's why I love Him so....



Jesse P. Tompkins.

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B. D. Ackley.

M. 100 =

1. On - ly the child - like find the way In - to the
2. On - ly the child - like find the door In - to the
3. On - ly the child - like rest se - cure, Hold - ing the

realm of per - fect day; No oth - er wis - dom
fold when tem - pests roar, Where safe - ly rest the
an - chor safe and sure, When on the wa - ters

'neath the skies, Ev - er will o - pen our blind - ed eyes.
shel - tered sheep, Tho' i - cy blasts o'er the moun - tains sweep.
dark and deep, Trust - ing the Hand that will ev - er keep.

CHORUS.

Sweet - ly trust, sim - ply trust, Light will come to thee;

Tho' by earth - ly shad - ows blind - ed, Thou shalt sure - ly see.

M. B. Williams.

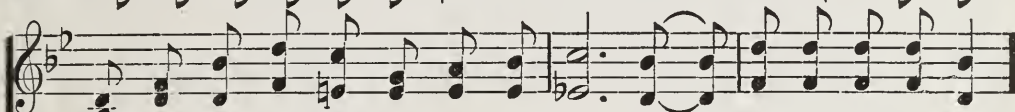
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Charlie D. Tillman.

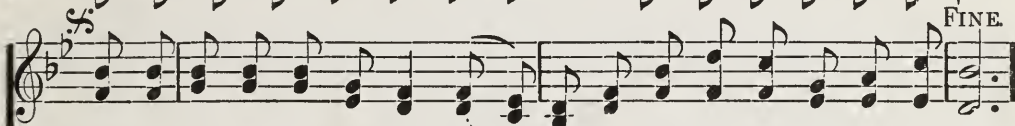
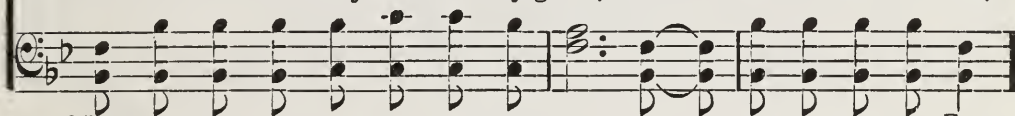
M. 84 =



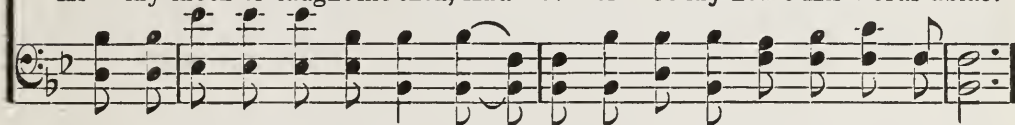
1. There's a dear and precious Book, Tho' it's worn and fad-ed now, Which re-
2. As she read the sto-ries o'er Of those mighty men of old, Of
3. Then she read of Je-sus' love, As He blest the chil-dren dear, How He
4. Well, those days are past and gone, But their mem'ry lin-gers still, And the



calls those hap-py days of long a-go, When I stood at mother's knee,
 Jo-seph and of Dan-iel and their trials, Of lit-tle Da-vid bold,
 suf-fered, bled and died up-on the tree; Of His heav-y load of care,
 dear old Book each day has been my guide; And I seek to do His will,

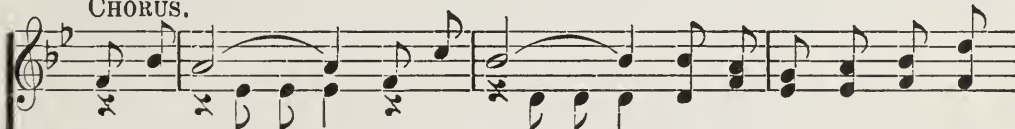


With her hand up-on my brow, And I heard her voice in gen-tle tones and low.
 Who be-came a king at last, Of Sa-tan and his man-y wick-ed wiles.
 Then she dried my flow-ing tears With her kisses as she said it was for me.
 As my moth-er taught me then, And ev-er in my heart His words abide.

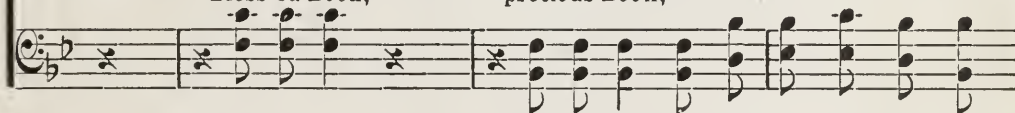


D. S.—As I walk the nar-row way That leads at last to that bright home above.

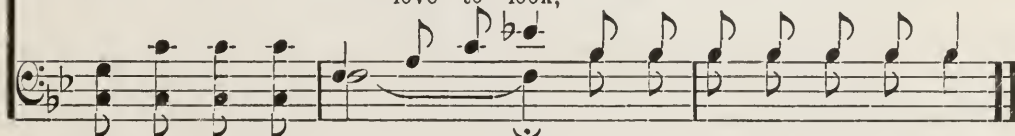
CHORUS.



Bless-ed Book,..... pre-cious Book,..... On thy dear old tear-stained
 Bless-ed Book, precious Book,

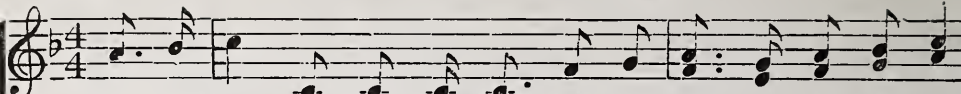


leaves I love to look;..... Thou art sweet-er day by day,
 love to look;

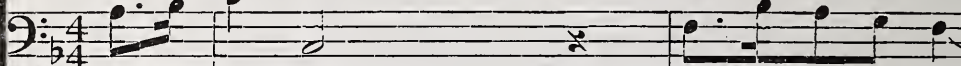



K. Shaw.

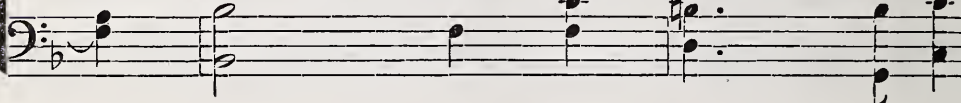
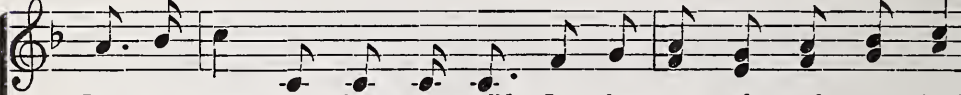
Knowles Shaw.



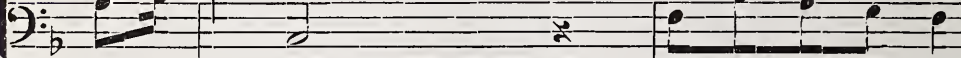

1. At the feast of Bel-shaz-zar and a thous-and of his lords
 2. See the brave cap-tive Dan-iel as he stood be-fore the thron
 3. See the faith, zeal, and cour-age, that would dare to do the right
 4. So our deeds are re-cord-ed, there's a Hand that's writ-ing now,

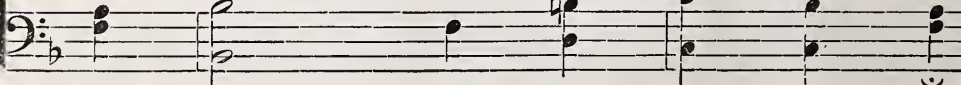
While they drank from gold-en ves-sels, as the book of truth re-cord
 And re-buked the haughty mon-arch for his might-y deeds of wron
 Which the spir-it gave to Dan-iel, this the se-cret of his migh
 Sin-ner, give your heart to Je-sus, to His roy-al man-date bow

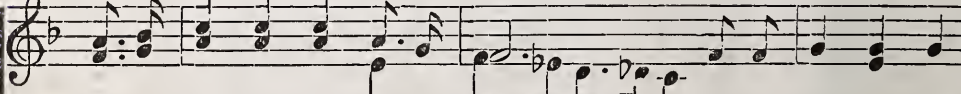
In the night as they rev-el'd In the roy-al pal-ace hall
 As he read out the writ-ing, 'twas the doom of one and all
 In his home in Ju-de-a, or a cap-tive in the hall
 For the day is ap-proach-ing, it must come to one and all,

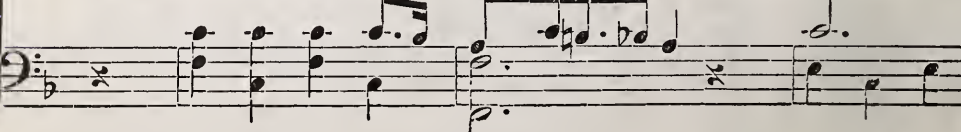
They were seized with con-ster-na-tion at the hand up-on the wall
 For the king-dom now was finished—said the hand up-on the wall
 He un-der-stood the writ-ing of his God up-on the wall
 When the sin-ner's con-dem-na-tion, will be writ-ten on the wall



CHORUS.



'Tis the hand of God on the wall, 'Tis the hand of God



The Handwriting on the Wall.

on the wall: Shall the re - cord be "Found wanting," or shall

it be "Found trusting? While that hand is writ-ing on the wall

133

I Surrender All.

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J. W. Van De Venter.

W. S. Weeden.

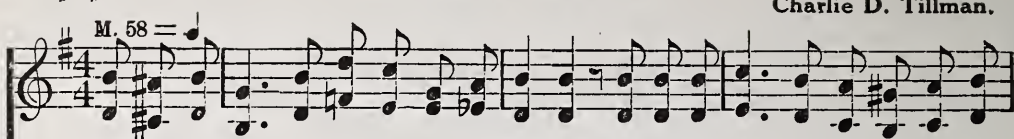
M. 92 =

1. { All to Je - sus I sur - ren - der, All to Him I free - ly give; }
 { I will ev - er love and trust Him, In His presence dai - ly live. }
 2. { All to Je - sus I sur - ren - der, Hum - bly at His feet I bow; }
 { World - ly pleasures all for - sak - en, Take me, Je - sus, take me now. }
 3. { All to Je - sus I sur - ren - der, Make me, Sav - ior, whol - ly Thine; }
 { Let me feel the Ho - ly Spir - it, Tru - ly know that Thou art mine. }
 4. { All to Je - sus I sur - ren - der Now I feel the sa - cred flame; }
 { O the joy of full sal - va - tion! Glo - ry, glo - ry to His name! }

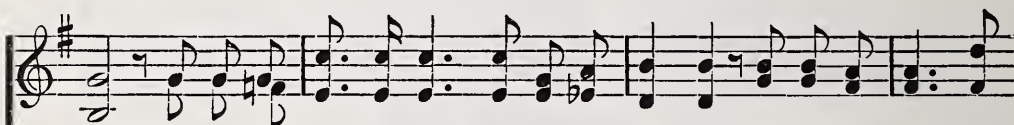
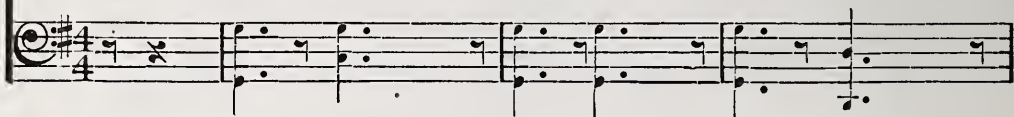
CHORUS.

I sur - ren - der all, I sur - ren - der all;
 I sur - ren - der all, I sur - ren - der all;
 All to Thee, my bless - ed Sav - ior, I sur - ren - der all.

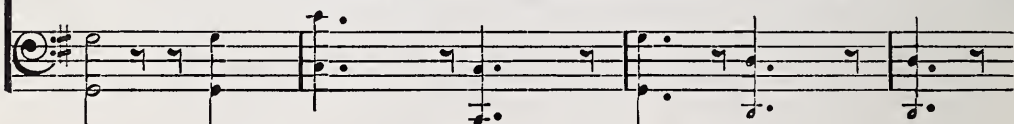
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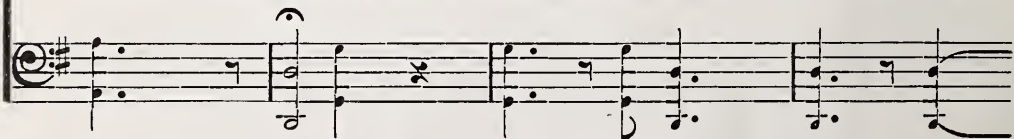
1. Unanswered yet? The prayer your lips have pleaded In ag-o-ny of heart these many
2. Unanswered yet? Tho' when you first presented This one pe-ti-tion at the Fa-ther's
3. Unanswered yet? Nay, do not say ungranted; Perhaps your part is not yet wholly
4. Unanswered yet? Faith cannot be unanswered; Her feet were firmly planted on the



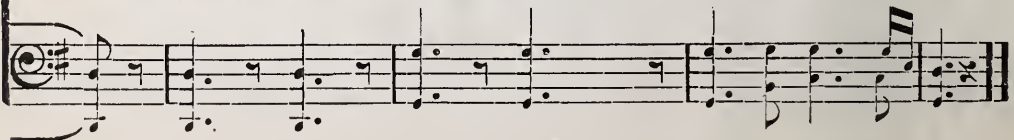
years? Does faith be-gin to fail, is hope de-part-ing, And think you all in throne, It seemed you could not wait the time of ask-ing, So ur-gent was your done; The work began when first your prayer was uttered, And God will fin-ish Rock; A-mid the wildest storm prayer stands undaunted, Nor quails before the



vain those falling tears? Say not the Father hath not heard your prayer; You shall have heart to make it known. Tho' years have passed since then, do not despair; The Lord will what He has be-gun. If you will keep the incense burning there, His glo-ry loud-est thunder shock. She knows Omnipotence has heard her prayer, And cries, "It



your de-sire, sometime, somewhere, You shall have your desire, sometime, somewhere. an-swer you, sometime, somewhere, The Lord will answer you, sometime, somewhere. you shall see, sometime, somewhere, His glo-ry you shall see, sometime, somewhere. shall be done," sometime, somewhere, And cries, "It shall be done," sometime, somewhere.



Grace Greater Than Our Sin.

Julia H. Johnston.

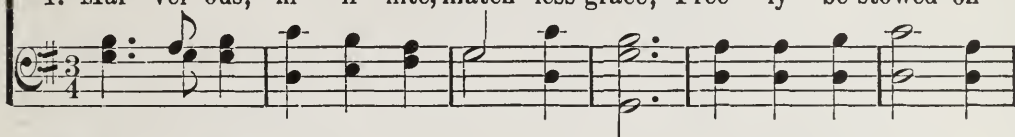
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D. B. Towner.

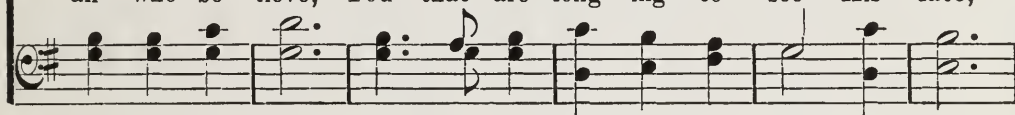
M. 144 =



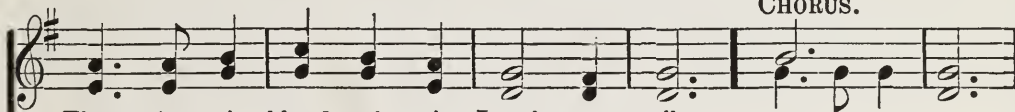
1. Mar - vel - ous grace of our lov - ing Lord, Grace that ex - ceeds our
2. Sin and de - spair like the sea waves cold, Threat - en the soul with
3. Dark is the stain that we can - not hide, What can a - vail to
4. Mar - vel - ous, in - fi - nite, match - less grace, Free - ly be - stowed on



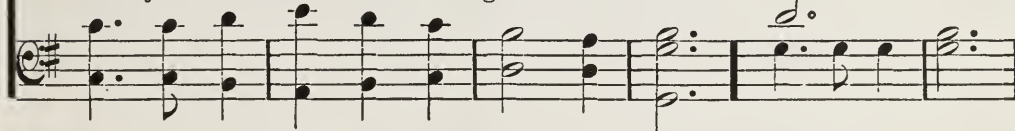
sin and our guilt, Yon - der on Cal - va - ry's mount out - poured,
in - fi - nite loss; Grace that is great - er, yes, grace un - told;
wash it a - way? Look! there is flow - ing a crim - son tide;
all who be - lieve; You that are long - ing to see His face,



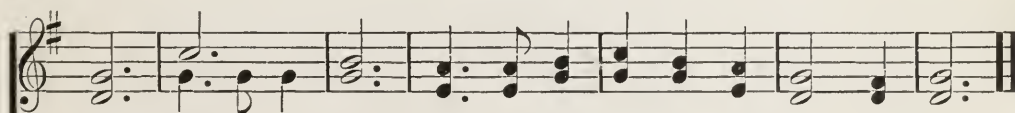
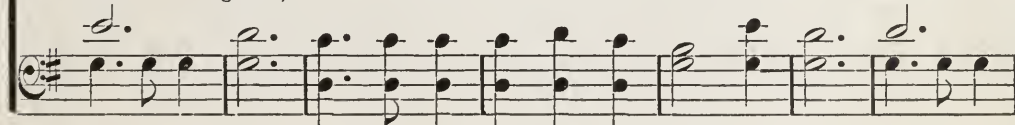
CHORUS.



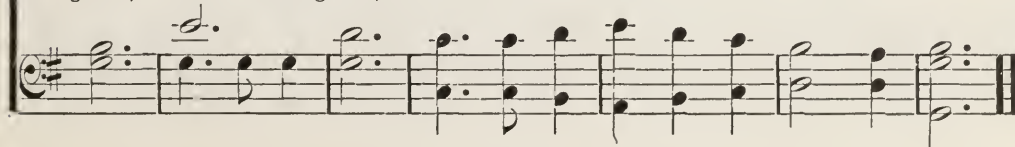
There where the blood of the Lamb was spilt.
Points to the Ref - uge, the Might - y Cross. Grace, grace,
Whit - er than snow you may be to - day. Mar - vel - ous grace,
Will you this mo - ment His grace re - ceive?



God's grace, Grace that will par - don and cleanse with - in; Grace,
In - fi - nite grace, Mar - vel - ous



grace, God's grace, Grace that is great - er than all our sin.
grace, In - fi - nite grace,




J. W. V.

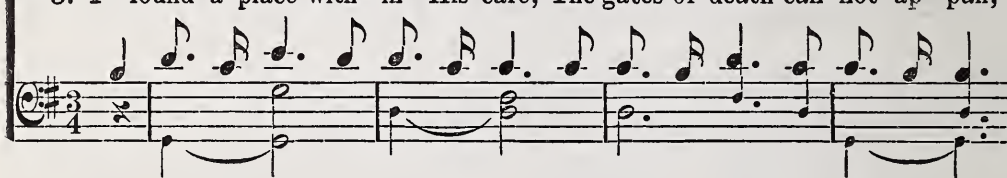
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J. W. Van DeVenter.

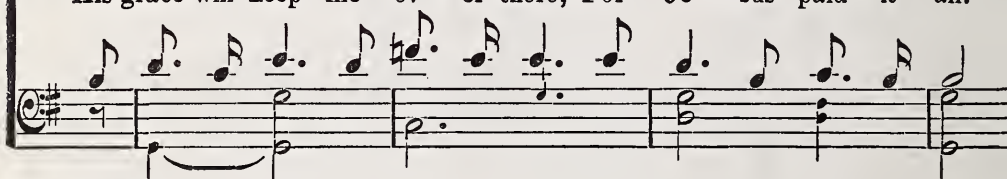
DUET.

M. 80 = 



1. The debt I owed I could not pay, For I was help-less from the fall;
2. The way was dark, I could not see, My hope was gone, my faith was small.
3. By faith I saw Him bleed and die! That dreadful day I now re-call,
4. He saved my soul that once was lost, He res-cued me, a worth-less thrall.
5. I found a place with-in His care, The gates of death can-not ap-pall;




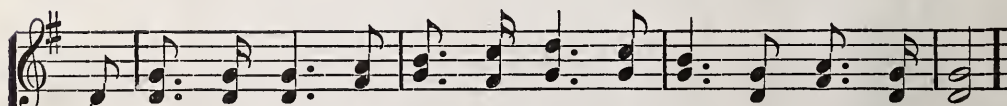

Yet still I heard the Spir-it say That Je-sus paid it all.
Un-til the Word re-vealed to me That Je-sus paid it all.
When noth-ing else could sat-is-ify, Then Je-sus paid it all.
I won-der, when I count the cost, Why Je-sus paid it all.
His grace will keep me ev-er there, For Je-sus paid it all.



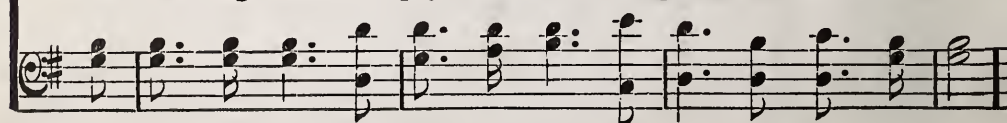
CHORUS.



He paid my debt up-on the cross, He died to set me free;

When noth-ing else could pay the loss, He gave Him-self for me.



137 O Love That Will Not Let Me Go.

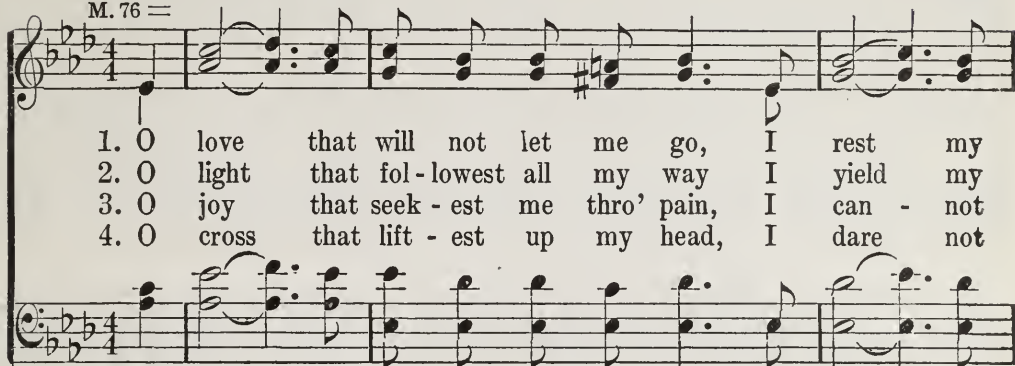
Rev. Geo. Matheson.

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J. B. Herbert.

May be sung as duet, Soprano and Tenor.

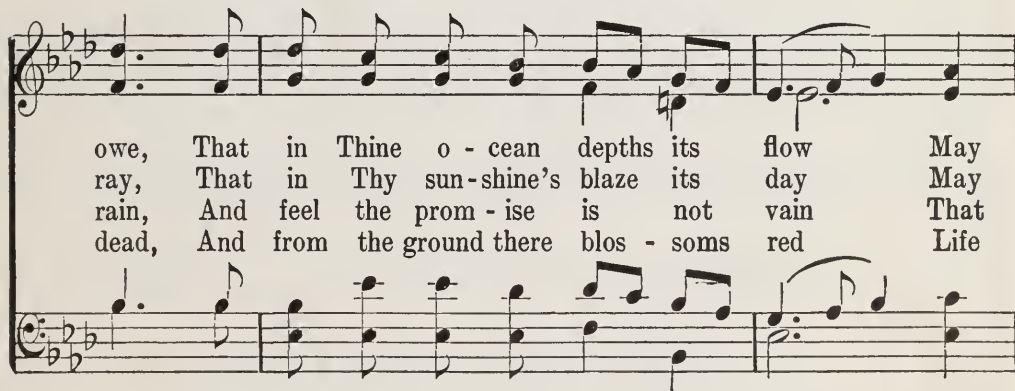
M. 76 =



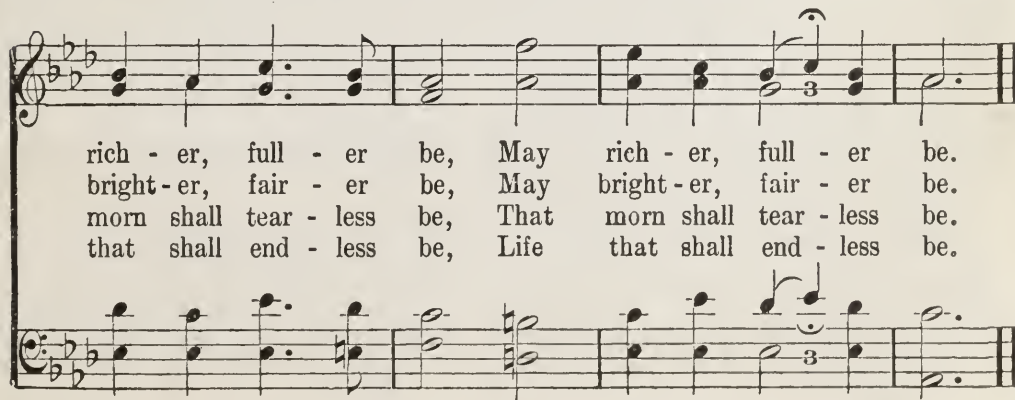
1. O love that will not let me go, I rest my
 2. O light that fol-lowest all my way I yield my
 3. O joy that seek - est me thro' pain, I can - not
 4. O cross that lift - est up my head, I dare not



wea - ry soul in Thee; I give Thee back the life I
 flick - 'ring torch to Thee; My heart re - stores its bor - rowed
 close my heart to Thee; I trace the rain - bow thro' the
 ask to fly from Thee; I lay in dust life's glo - ry



owe, That in Thine o - cean depths its flow May
 ray, That in Thy sun - shine's blaze its day May
 rain, And feel the prom - ise is not vain That
 dead, And from the ground there blos - soms red Life



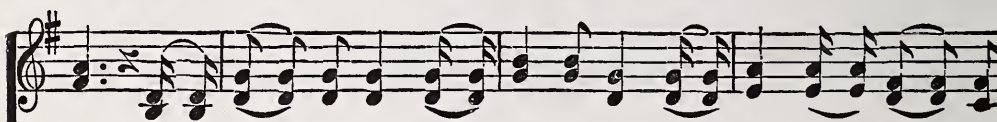
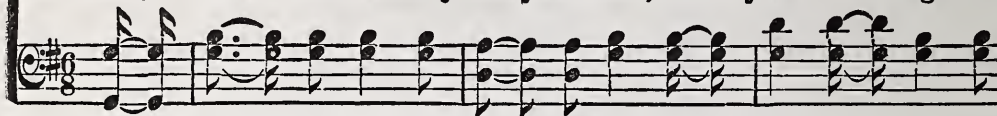
rich - er, full - er be, May rich - er, full - er be.
 bright - er, fair - er be, May bright - er, fair - er be.
 morn shall tear - less be, That morn shall tear - less be.
 that shall end - less be, Life that shall end - less be.

Elizabeth C. Clephane.

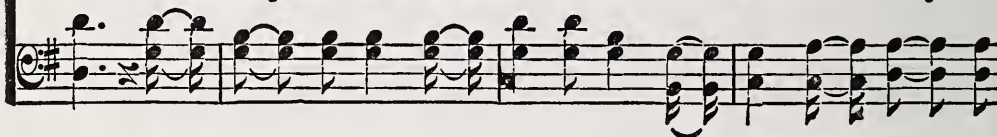
Ira D. Sankey.



1. There were nine-ty and nine that safe - ly lay In the shel - ter of the
 2. "Lord, Thou hast here Thy ninety and nine; Are they not e - nough for



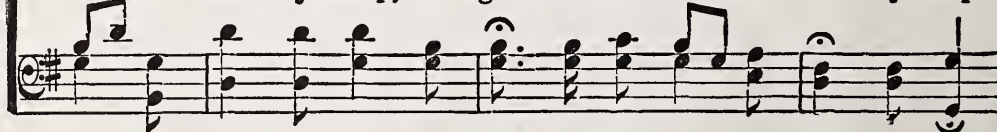
fold, But one was out on the hills a-way, Far off from the gates of
 Thee?" But the Shepherd made an-swer: "'Tis of mine has wandered away from



gold; A - way on the mount-ains wild and bare, A - way from the
 me; And al - though the road be rough and steep I go to the



ten - der Shep-herd's care, A - way from the ten - der Shepherd's care.
 desert to find my sheep, I go to the desert to find my sheep."



3 But none of the ransomed ever knew
 How deep were the waters crossed;
 Or how dark was the night that the Lord
 passed through
 Ere He found His sheep that was lost.
 Out in the desert He heard its cry—
 Sick and helpless, and ready to die.

4 "Lord, whence are those blood-drops all
 the way
 That mark out the mountain's track?"
 They were shed for one who had gone
 astray

Ere the Shepherd could bring him back
 "Lord whence are Thy hands so re-
 and torn?"
 "They are pierced to-night by many
 thorn."

5 But all thro' the mountains, thunder-rive
 And up from the rocky steep,
 There rose a cry to the gate of heaven
 "Rejoice! I have found my sheep!"
 And the angels echoed around the thron
 "Rejoice, for the Lord bring back H
 own!"

MA80 = ♩

1. There's a land be-yond the riv-er, That we call the sweet for-ev-er, And we
 2. We shall know no sin nor sor-row, In that ha-ven of to-mor-row, When our
 3. When our days shall know their number, When in death we sweet-ly slumber, When the

on - ly reach that shore by faith's decree; One by one we'll gain the portals, There to
 barque shall sail beyond the sil-ver sea; We shall on - ly know the blessing Of our
 King commands the spir-it to be free; Nev-er-more with anguish la-den, We shall

dwel with the immortals, When they ring the golden bells for you and me.
 Father's sweet caressing, When they ring the golden bells for you and me.
 reach that love-ly ai-den, When they ring the golden bells for you and me.
 you and me.

D.S.—yond the shining river, When they ring the golden bells for you and me.

CHORUS.

Don't you hear the bells now ringing? Don't you hear the an-gels sing-ing? 'Tis the

glo-ry hal-le-lu-jah Ju-bi-lee. (Ju-bi-lee.) In that far-off sweet forever, Just be-

Rev. A. H. Ackley.

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B. D. Ackley.

M. 92 = ♩ SOLO.—Do not hurry.

1. There's a land where the birds are ev - er sing - ing, Where the flow'rs in their
2. We shall tell of the way that we have trav-eled, When at last we shall
3. We shall gaze on His face in ad - o - ra - tion, Joy re-splen-dent shall

beau-ty nev-er fade, Where the joy-bells of love are ev - er ring - ing,
en - ter heav-en's door, And the prob-lems of life will be un - rav - eled,
thrill our souls a - new, As we crown Him the King of our sal - va - tion,

CHORUS.

And no e - vil shall ev - er dare in - vade.
When we meet on that bright e - ter - nal shore. In the land where they
And e - ter - ni - ty's glo - ries come to view.

nev - er say good-bye, No sad part - ings, for none shall ev - er

rall.

die; (shall ev - er die;) We shall sing the same old sto - ry, We shall

Where They Never Say "Good-bye."

wear a crown of glo-ry, In the land where they nev-er say good-bye.....
they nev-er say good-bye.

141

Silent Night! Holy Night!

Joseph Mohr.

Franz Gruber.

M. 50 =

1. Si - lent night! Ho - ly night! All is dark, save the light,
2. Si - lent night! Peace - ful night! Dark-ness flies, all is light;
3. Si - lent night! Ho - ly night! Guid - ing Star, lend thy light;
4. Si - lent night! Ho - li - est night! Wondrous Star, lend thy light;

Yon-der, where they sweet vig-ils keep, O'er the Babe who in si - lent sleep
Shep-herds hear the an - gels sing, "Al - le - lu - ia! hail the King!
See the East - ern wise men bring Gifts and hom - age to our King!
With the an - gels let us sing Al - le - lu - ia to our King!

Rests in heav - en - ly peace, Rests in heav - en - ly peace.
Christ the Sav - ior is born, Je - sus the Sav - ior is born."
Christ the Sav - ior is born, Je - sus the Sav - ior is born!
Christ the Sav - ior is born, Je - sus the Sav - ior is born!

V. McC.

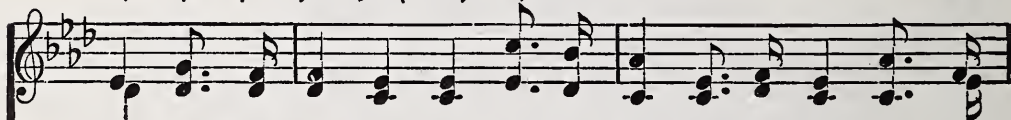
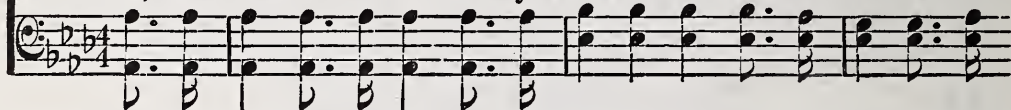
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Vivian McCown.

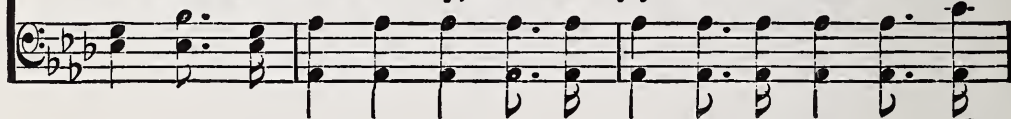
M. 104 = J



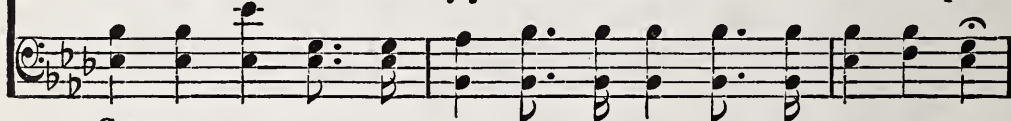
1. 'Tis so sweet just to know that a - long the way Je - sus walks by my
2. When He scat - ters the gifts from His boundless store, And His show - ers of
3. When my heart is so tempt - ed and sore - ly tried, It is then that I
4. Oh, His voice is so won - drous - ly sweet to me! There's no mu - sic on



side all the live - long day, And He knows when the shad - ows be -
 bless - ing a - round me pour, Lest I hum - ble and grate - ful for -
 know He is by my side, And I know He will give me the
 earth has such mel - o - dy; There's no joy that can come to the



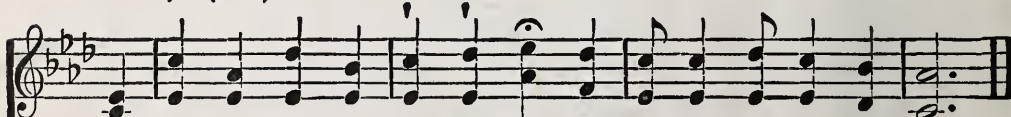
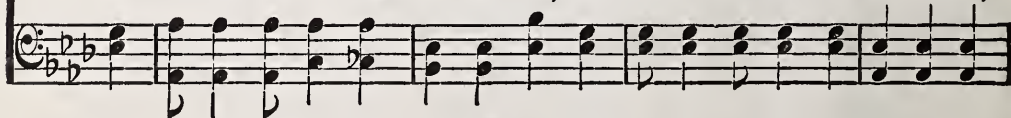
gin to low'r, And He whis - pers His love to me o'er and o'er.
 get to be, Je - sus whis - pers His won - der - ful love to me.
 vic - to - ry As He whis - pers His won - der - ful love to me.
 hu - man heart Like the joy that His love ev - er doth im - part.



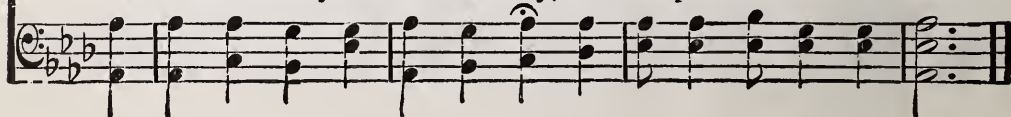
CHORUS.



He whispers His love to me, He whispers His love to me;
 His love to me, His love to me;



Lest I should stray from Him a - way, He whis - pers His love to me.

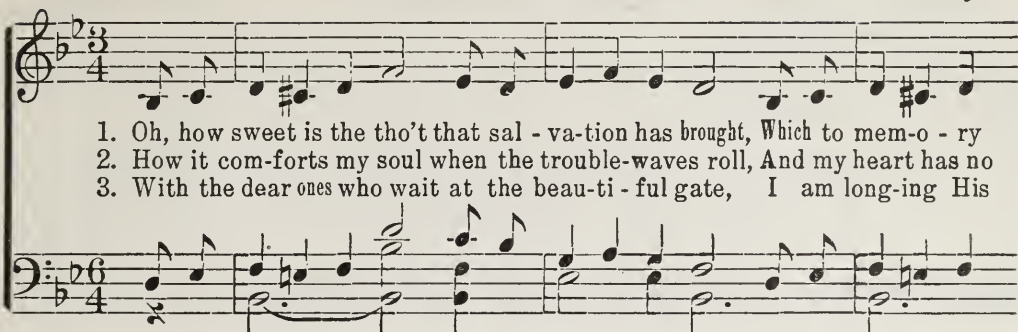


To Look On His Face.

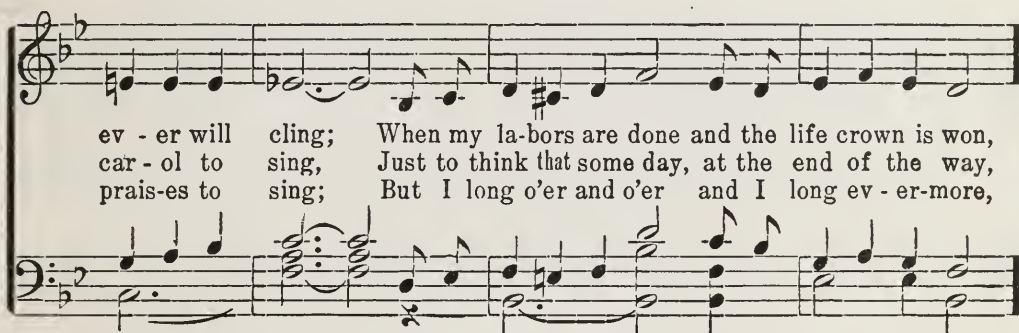
James Rowe.

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B. D. Ackley.

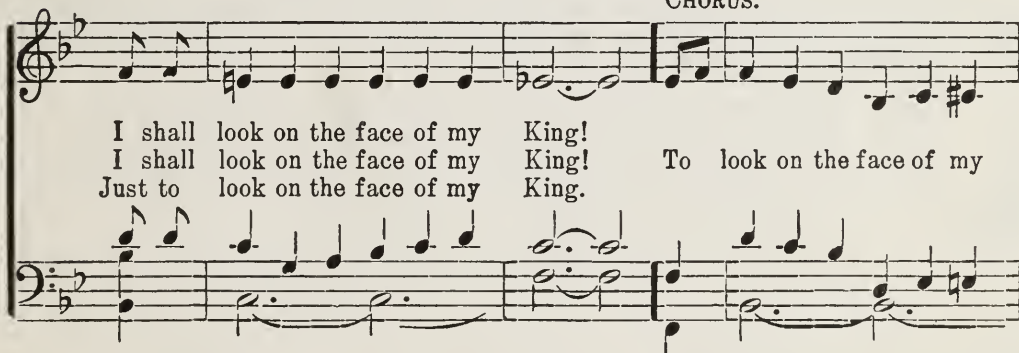


1. Oh, how sweet is the tho't that sal - va-tion has brought, Which to mem-o - ry
 2. How it com-forts my soul when the trouble-waves roll, And my heart has no
 3. With the dear ones who wait at the beau-ti - ful gate, I am long-ing His

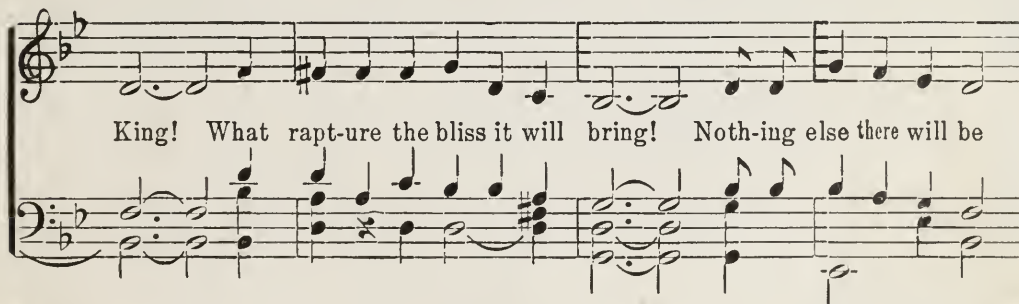


ev - er will cling; When my la-bors are done and the life crown is won,
 car - ol to sing, Just to think that some day, at the end of the way,
 prais-es to sing; But I long o'er and o'er and I long ev - er-more,

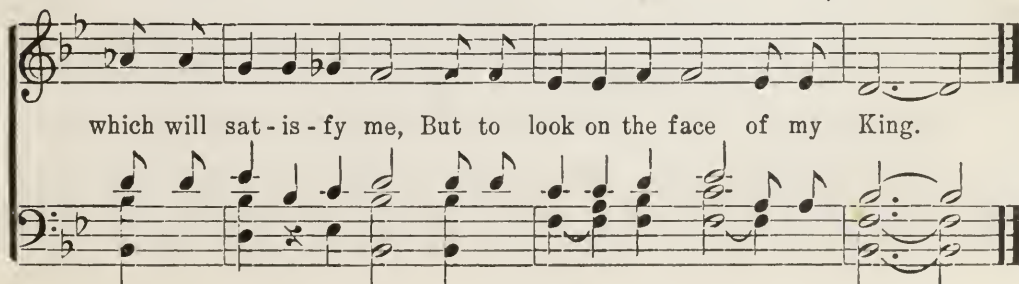
CHORUS.



I shall look on the face of my King!
 I shall look on the face of my King! To look on the face of my
 Just to look on the face of my King.



King! What rapt-ure the bliss it will bring! Noth-ing else there will be


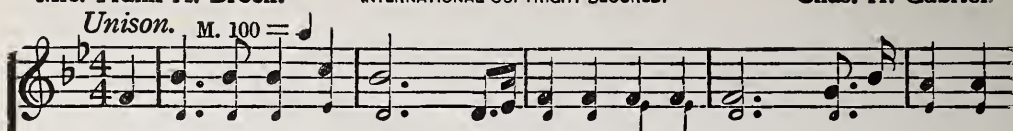


which will sat-is - fy me, But to look on the face of my King.



Mrs. Frank A. Breck.

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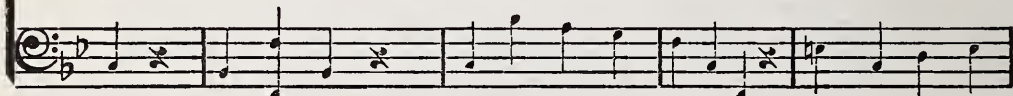

Chas. H. Gabriel.

Unison. M. 100 = 


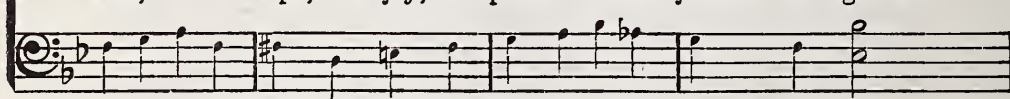
1. Sing forth Co-lum-bia's song, While a - ges roll a - long! We have joy to
 2. It is Co-lum-bia's hour— The time of peace and pow'r! We may well give
 3. Co - lum-bia looks a - far To hope's bright, radiant star, And we long to

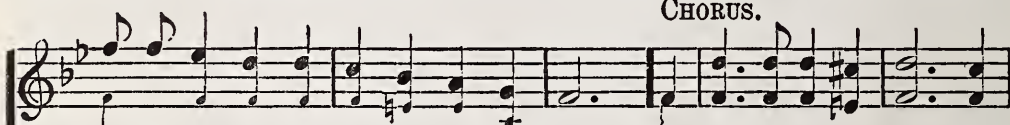
share, and joy to spare, For a vast uncounted throng! Our hills and fer-tile
 heed that hu-man need Be met with bounteous dow'r. Ma - jes-tic mountains
 bless with our ex-cess The homes where sorrows are. O glorious Home-land

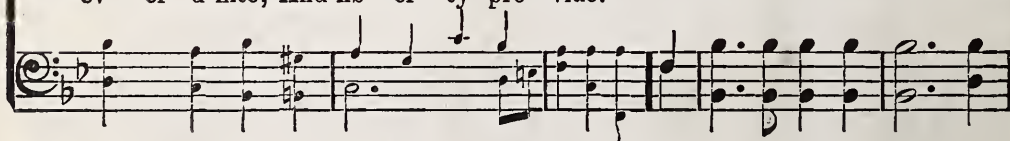
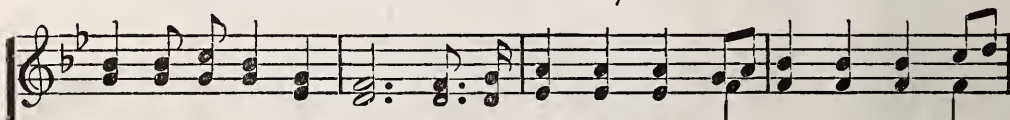
farms Have nev - er - end - ing charms; Each val-ley and stream, Like a
 stand Like bea-cons o'er the land, Where beau-ty un - told is for-
 wide, Our hope, our joy, our pride! Here jus-tice and right shall for-



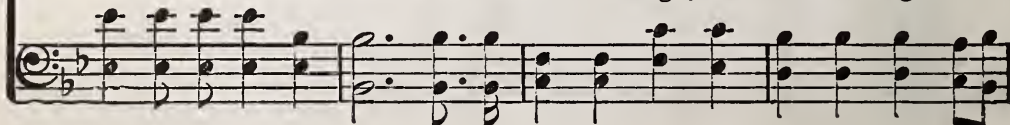
CHORUS.



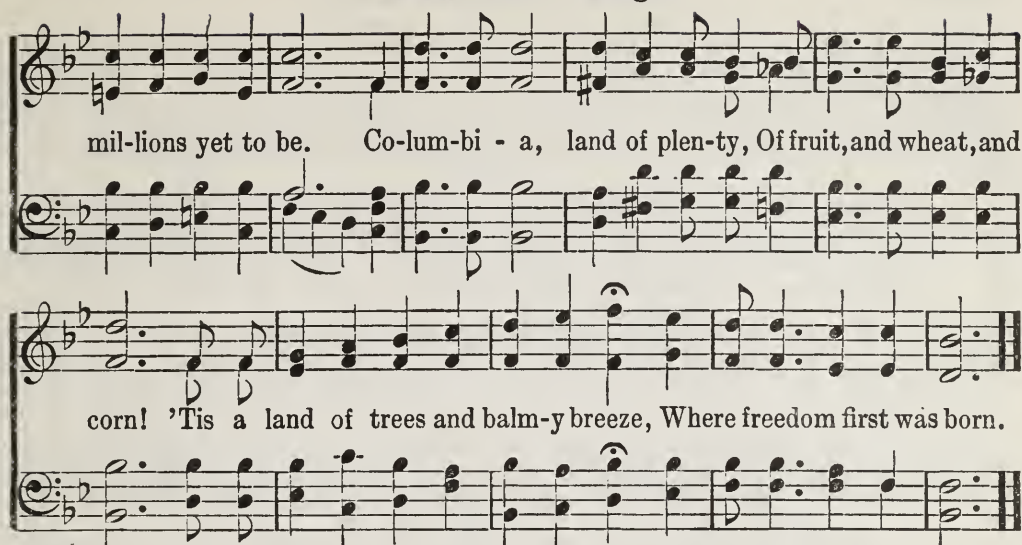
wonderful dream, Hold out in - vit-ing arms.
 ev - er un-rolled For souls that un-der-stand. Co-lum - bi - a for me, The
 ev - er u-nite, And lib - er - ty pro - vide.

land of the brave and free! There is room e - nough, and bloom e-nough For



Columbia's Song.



mil-lions yet to be. Co-lum-bi - a, land of plen-ty, Of fruit, and wheat, and
corn! 'Tis a land of trees and balm-y breeze, Where freedom first was born.

145

Calvary.

Rev. A. H. Ackley.
DUET.

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B. D. Ackley.



1. The ag - o - nies of Cal - va - ry, Could not His love dis-may;
2. He stood con-demned in Pilate's Hall, He heard the rab-bles' cry;
3. Lo! Je - sus stands with brok-en heart, With nail-pierced hands and feet;
4. The Sav - ior stands at thy heart's door Bruised for thy cru-el sin;

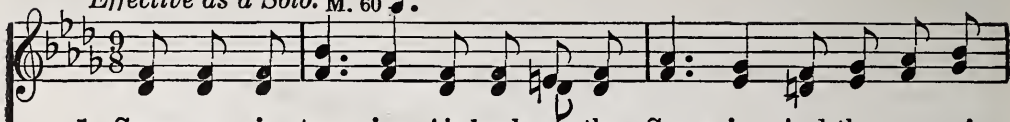
He would not yield, tho' God re-vealed The price that He must pay.
The King with none to own His cause, My cause would not de-ny;
He points un-to His cross of woe, Where love and mer-cy meet.
O why not o - pen wide the door And let Him en - ter in?

He would not yield, tho' God re - vealed The price that He must pay.
The King with none to own His cause, My cause would not de - ny.
He points un - to His cross of woe, Where love and mer-cy meet.
O why not o - pen wide the door And let Him en - ter in?

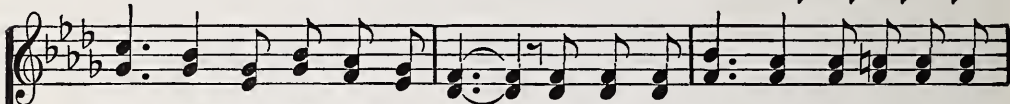
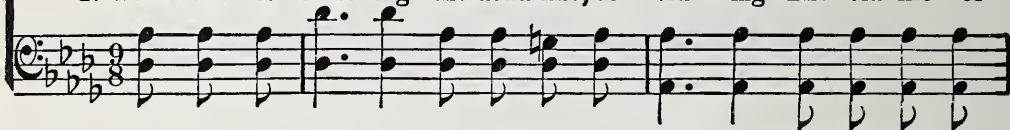
Mrs. C. H. M.

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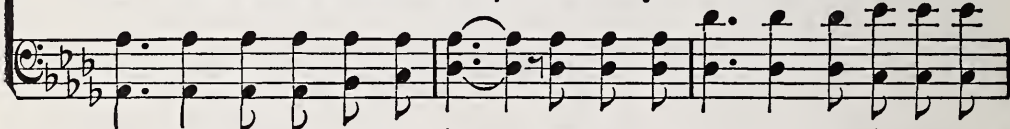
Mrs. C. H. Morris.

Effective as a Solo. M. 60

1. Some-one is turn-ing his back on the Sav-ior And thus cru-ci-
2. Just as of yore He on tri-al is stand-ing, De-nied by the
3. Some-one too late will for mer-cy be call-ing With death and e-
4. Some-one is cross-ing the dead-line, di-vid-ing The old life of



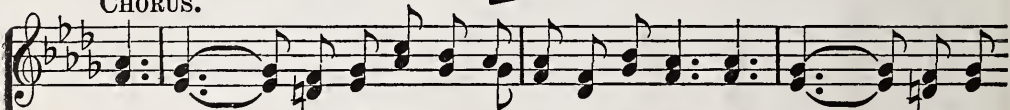
fy-ing the Mas-ter a-new, Some-one is slight-ing His par-don-ing
man-y and loved by the few; Some-one "A-way with Him!" still is deter-
ni-ty loom-ing in view, Cry-ing for mountains on him to be
sin and of shame from the new; Some-one just now is for Je-sus de-



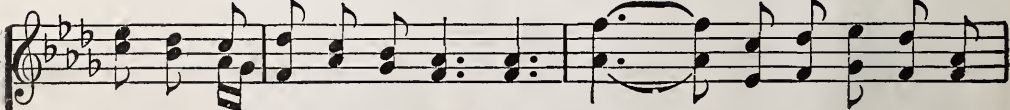
fa-vor; My Lord, is it I?.....	My friend, is it you?
mand-ing; My Lord, is it I?.....	My friend, is it you?
fall-ing; My Lord, is it I?.....	My friend, is it you?
cid-ing; My Lord, is it I?.....	My friend, is it you?



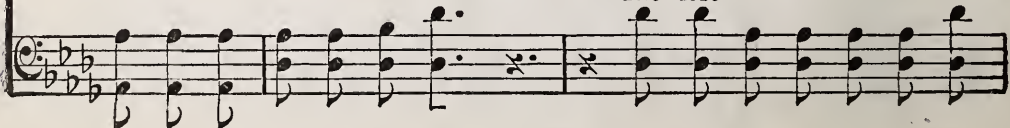
CHORUS.



O who... would the love of the Sav-ior a-buse, The mer-cy and
O who The mer-cy



par-don He of-fers, re-fuse? The lost..... are so man-y, the
The lost



Is it I? Is it You?

saved are so few,—My Lord, is it I?... My friend is it you?

rit.

147

Jesus Loves Even Me.

P. P. B.

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P. P. Bliss.

M. 60 =

1. I am so glad that our Fa-ther in heav'n Tells of His love in the
 2. Tho' I for-get Him and wan-der a-way, Still He doth love me wher-
 3. Oh, if there's on-ly one song I can sing, When in His beau-ty I

Book He has giv'n; Won-der-ful things in the Bi-ble I see,
 ev-er I stray; Back to His dear lov-ing arms would I flee,
 see the Great King, This shall my song in e-ter-ni-ty be:

CHORUS.

This is the dear-est, that Je-sus loves me.
 When I re-mem-ber that Je-sus loves me. I am so glad that
 "Oh, what a won-der that Je-sus loves me!"

Je-sus loves me, Je-sus loves me, Je-sus loves me; e-ven me.

Keep On Believing.

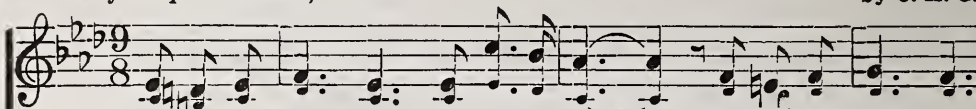
Arrangement copyright, 1925, by Homer A. Rodeheaver.

C. S. B.

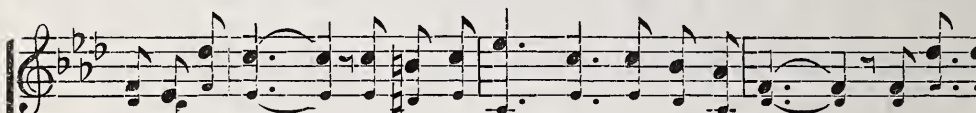
Duet for Sop. and Tenor, or Alto.

Adapted from C. S. Bullock,

by C. H. G.



1. When thou art weak-est, tri-als a - bound, Subtle temp-ta - tions
 2. If in temp - ta - tion, then He is near; He knows thy dan - ger,
 3. If old com - pan-ions—friends of gone days— Gather a - round thee,

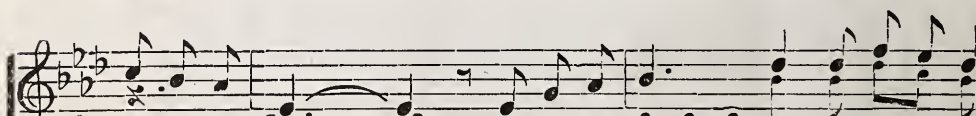


troubles sur - round, All things seem hopeless, nothing seems glad, All is d
 why shouldst thou fear? He will up-hold Thee, cause thee to stand, Cheering t
 temp to their ways, Look to the Sav - ior, seek Him in pray'r; Ho will p

CHORUS.

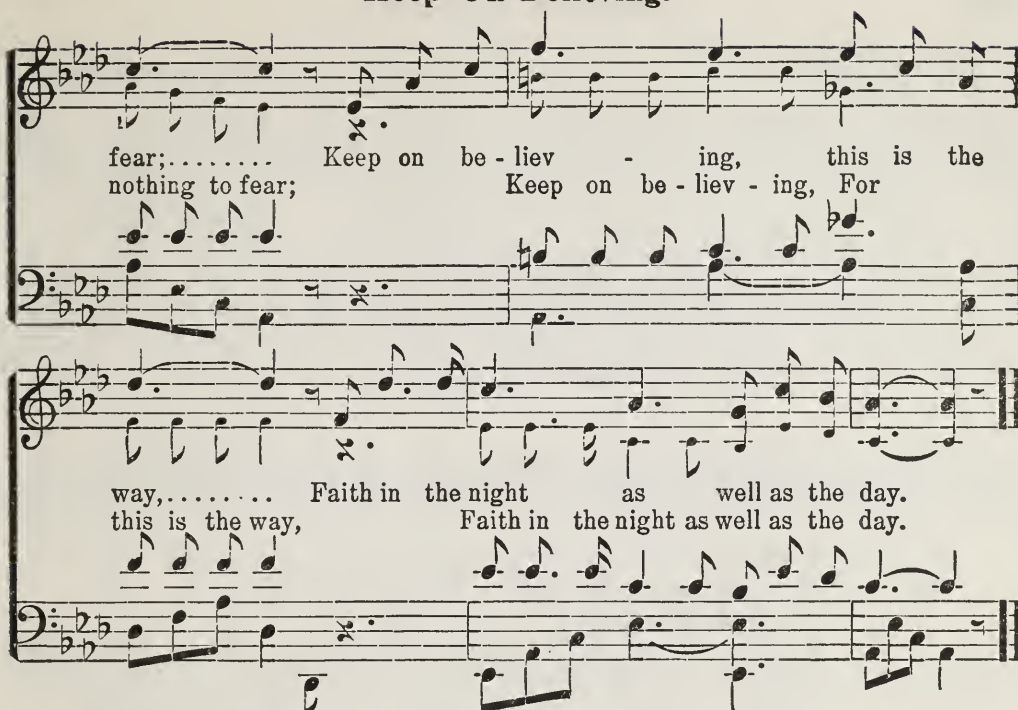


spair - ing, ev - en - time sad. Keep on be - liev - ing,
 ev - er, hold - ing thy hand.
 tect thee, nev - er de - spair. Keep on be - liev - in



Je - sus is near, Keep on be - liev - ing, there's nothing
 Je - sus is near, Keep on believ - ing, there is

Keep On Believing.



fear;..... Keep on be - liev - ing, this is the
nothing to fear; Keep on be - liev - ing, For

way,..... Faith in the night as well as the day.
this is the way, Faith in the night as well as the day.

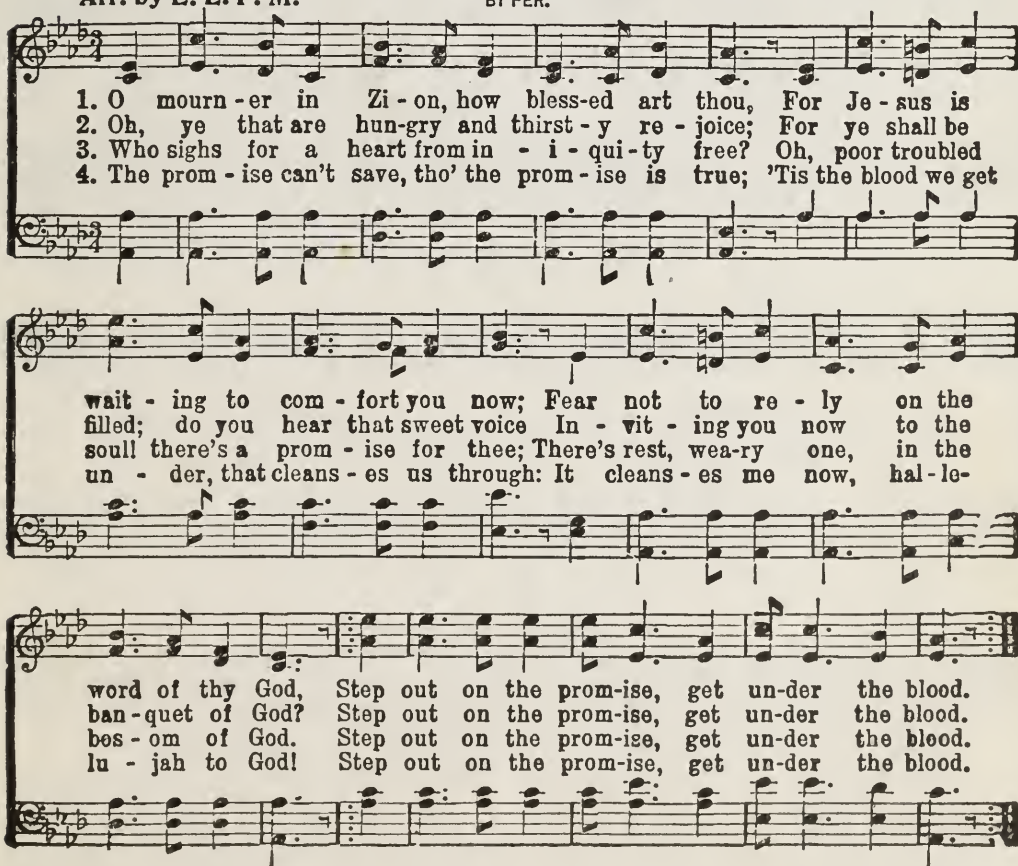
149

Step Out on the Promise.

Maggie Potter.
Arr. by E. E. F. M.

COPYRIGHT, 1894, BY E. F. MILLER.
BY PER.

E. F. Miller.



1. O mourn - er in Zi - on, how bless - ed art thou, For Je - sus is
2. Oh, ye that are hun - gry and thirst - y re - joice; For ye shall be
3. Who sighs for a heart from in - i - qui - ty free? Oh, poor troubled
4. The prom - ise can't save, tho' the prom - ise is true; 'Tis the blood we get

wait - ing to com - fort you now; Fear not to re - ly on the
filled; do you hear that sweet voice In - vit - ing you now to the
souls there's a prom - ise for thee; There's rest, wea - ry one, in the
un - der, that cleans - es us through: It cleans - es me now, hal - le -

word of thy God, Step out on the prom - ise, get un - der the blood.
ban - quet of God? Step out on the prom - ise, get un - der the blood.
bes - om of God. Step out on the prom - ise, get un - der the blood.
lu - jah to God! Step out on the prom - ise, get un - der the blood.

Alice Hawthorne.

Arr. by J. C. Blaker.

DUET.

1. Soft as the voice of an an - gel, Breathing a les-son un - heard,
2. If in the dusk of the twi - light, Dim be the region a - far,

Hope, with a gen-tle per-sua - sion, Whis-pers her comforting word.
Will not the deepen-ing dark - ness Bright-en the glimmering star?

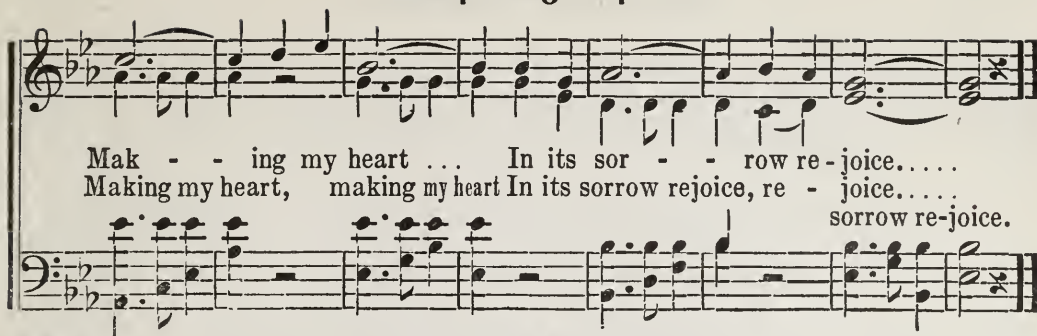
Wait till the darkness is o - ver, Wait till the tempest is done,
Then when the night is up - on us, Why should the heart sink a-way?

Hope for the sunshine to-mor - row, Aft - er the shower is gone.
When the dark midnight is o - ver Watch for the breaking of day.

CHORUS.

Whis - - per-ing hope, . . . Oh, how wel - come thy voice, . . .
Whispering hope, Whispering hope, Welcome thy voice, oh, how welcome thy voice

Whispering Hope.



Mak - - ing my heart ... In its sor - - row re-joice.....
 Making my heart, making my heart In its sorrow rejoice, re - joice.....
 sorrow re-joice.

151

A Sinner Like Me.

C. J. B.

C. J. Butler.

Slow.



1. I was once far a - way from the Sav - ior, And as
 2. I wan - der'd on in the dark - ness. Not a
 3. And then, in that dark lone - ly hour,.. A
 vile as a sin - ner could be; And I won - der'd if Christ the Re -
 ray of light could I see; And the tho't fill'd my heart with
 voice sweetly whis - pered to me, Saying, Christ the Re - deem - er has
 deem - er Could save a poor sin - ner like me.
 sad - ness, There's no hope for a sin - ner like me.
 pow - er To save a poor sin - ner like me.

4 I listened: and lo! 'twas the Savior
 That was speaking so kindly to me;
 I cried, "I'm the chief of sinners,
 Thou canst save a poor sinner like me!"

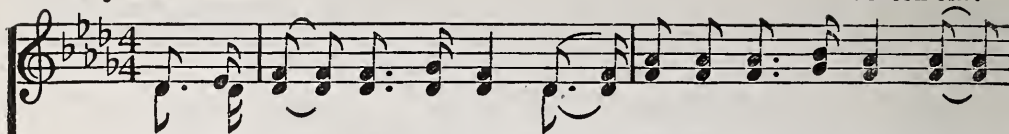
5 I then fully trusted in Jesus;
 And O, what a joy came to me!
 My heart was filled with His praises
 For saving a sinner like me.

6 No longer in darkness I'm walking,
 For the light is now shining on me;
 And now unto others I'm telling
 How He saved a poor sinner like me.

7 And when life's journey is over,
 And I the dear Savior shall see,
 I'll praise Him forever and ever,
 For saving a sinner like me.

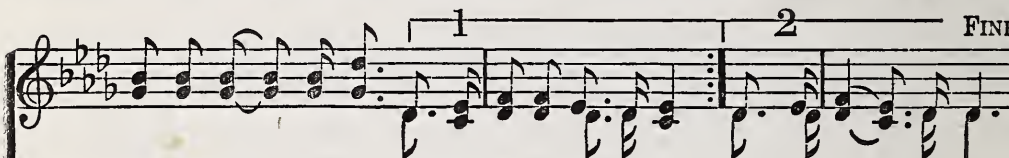
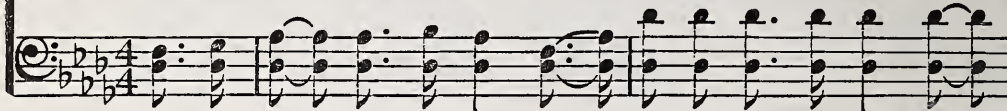
Mary Lee Demarest.

Scotch Air.

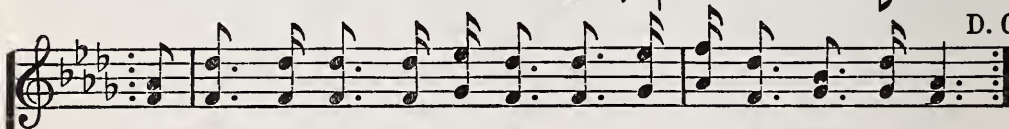
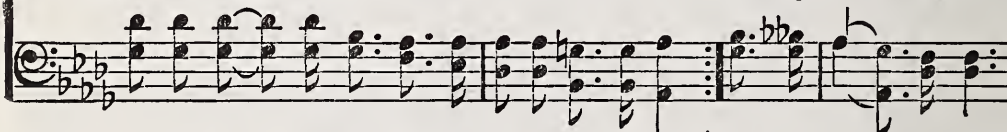


1. { I am far frae my hame, an' I'm wear-y aft - en-whiles, For the
An' I'll ne'er be fu' con-tent, un - til mine een do see The

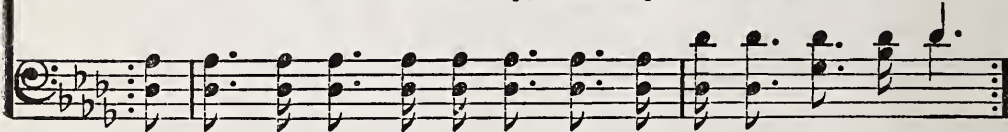
D. C.— But these sights an' these soun's will as naething be to me, When I



langed-for-hame-bringin', an' my Faither's welcome smiles }
gow-den gates o' heav-en [Omit.....] } an' my ain countrie.
hear the an-gels sing-in' [Omit.....] in my ain countrie.



{ The earth is fleck'd wi flow-ers, mon - y - tint - ed, fresh an' gay; }
{ The bird - ies war - ble blithe-ly, for my Fai-ther made them sae: }



2 I've His gude word o' promise that some gladsome day, the King
To His ain royal palace His banished hame will bring;
Wi' een an' wi' hert rinnin' owre, we shall see
The King in His beauty, in oor ain countrie.
My sins hae been mony, an' my sorrows hae been sair;
But there they'll never vex me, nor be remembered mair:
For His bluid has made me white, an' His han' shall dry my e'e,
When He brings me hame at last, to my ain countrie.

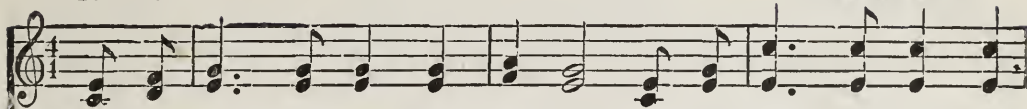
3 He is faithfu', that hath promised, an' He'll surely come again,
He'll keep His tryst wi' me, at what oor I dinna ken;
But He bids me still to wait, an' ready aye to be,
To gang at ony moment to my ain countrie.
Sae i'm watching aye, and singin' o' my hame, as I wait,
For the soun'in' o' His fitfa' this side the gowden gate:
God gie His grace to ilka ane wha' listens noo to me,
That we a' may gang in gladness to oor ain countrie.

Have You Forgotten God?

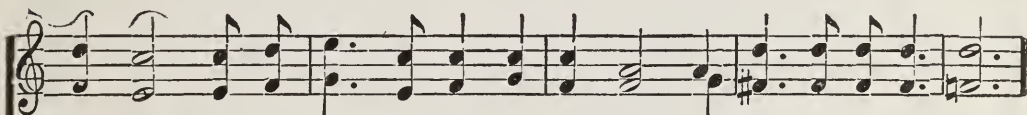
C. H. G.

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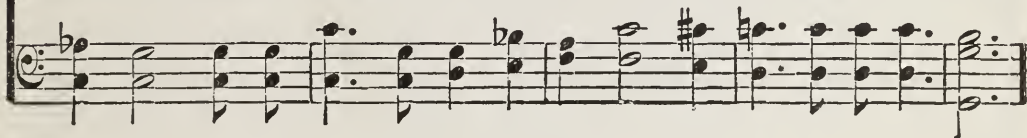
Chas. H. Gabriel.



1. In the glare of earth - ly pleas - ure, In the fight for earth - ly
2. You are thought - ful of the stran - ger From the pal - ace or the
3. While His dai - ly grace re - ceiv - ing Are you still His Spir - it
4. While His boun - ty you're ac - cept - ing, Are you His com - mands neg -
5. See the shades of night ap - pall - ing, On your path - way now are



treas - ure, 'Mid your bless - ing with - out meas - ure, Have you for - got - ten God?
 man - ger, And the weak you shield from dan - ger— Have you for - got - ten God?
 griev - ing By a heart of un - be - liev - ing— Have you for - got - ten God?
 lect - ing, And His call to you re - ject - ing— Have you for - got - ten God?
 fall - ing! Hear ye not those voic - es call - ing— Have you for - got - ten God?



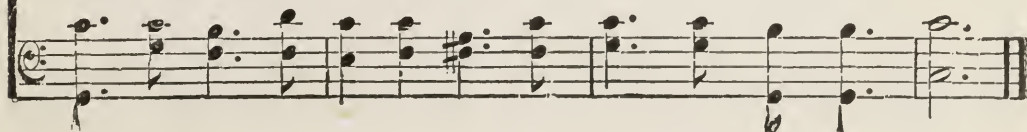
CHORUS.



Have you for - got - ten God? Have you for - got - ten God? O



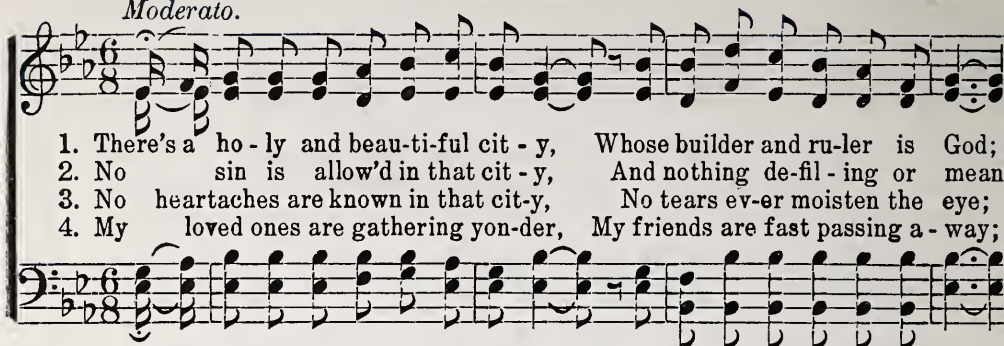
soul, I plead, Be - ware! take heed! Have you for - got - ten God?



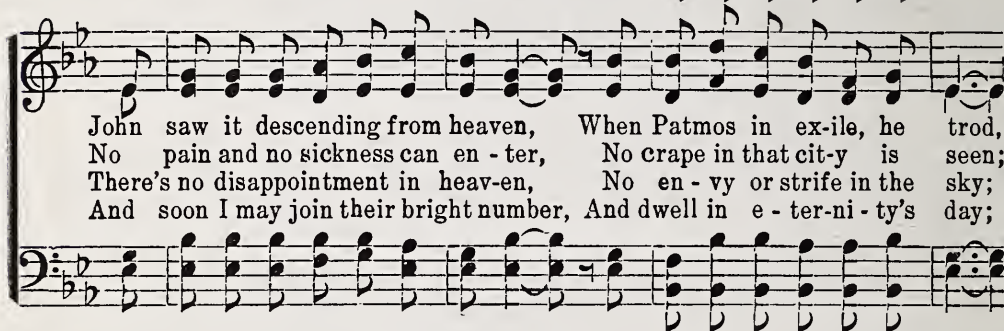
A. F. I.

Copyright, 1902, by A. F. Ingler.

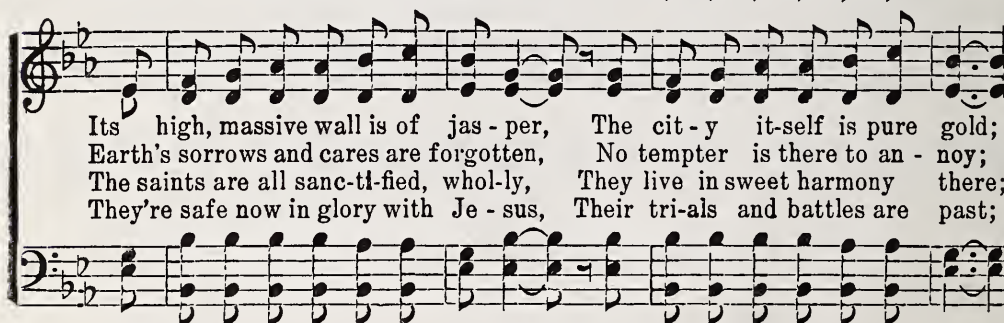
Arthur F. Ingler.

Moderato.


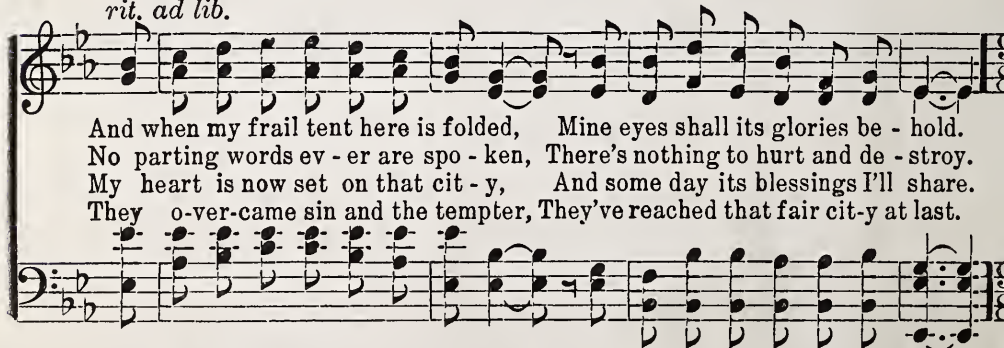
1. There's a ho - ly and beau-ti-ful cit - y, Whose builder and ru - ler is God;
 2. No sin is allow'd in that cit - y, And nothing de - fil - ing or mean
 3. No heartaches are known in that cit - y, No tears ev - er moisten the eye;
 4. My loved ones are gathering yon - der, My friends are fast passing a - way;



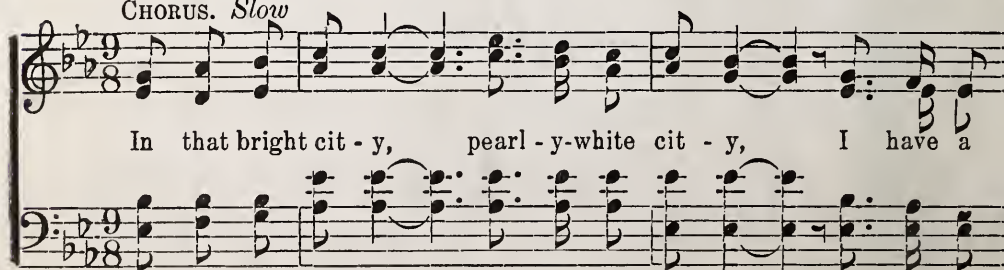
John saw it descending from heaven, When Patmos in ex - ile, he trod,
 No pain and no sickness can en - ter, No crape in that cit - y is seen;
 There's no disappointment in heav - en, No en - vy or strife in the sky;
 And soon I may join their bright number, And dwell in e - ter - ni - ty's day;



Its high, massive wall is of jas - per, The cit - y it - self is pure gold;
 Earth's sorrows and cares are forgotten, No tempter is there to an - noy;
 The saints are all sanc - ti - fied, whol - ly, They live in sweet harmony there;
 They're safe now in glory with Je - sus, Their tri - als and battles are past;

rit. ad lib.


And when my frail tent here is folded, Mine eyes shall its glories be - hold.
 No parting words ev - er are spo - ken, There's nothing to hurt and de - stroy.
 My heart is now set on that cit - y, And some day its blessings I'll share.
 They o - ver - came sin and the tempter, They've reached that fair cit - y at last.

CHORUS. *Slow*


In that bright cit - y, pearl - y - white cit - y, I have a

The Pearly-White City.

man-sion, an harp and a crown; Now I am watch-ing, waiting and

rit. ad lib.

long - ing For the white cit - y John saw com-ing down.

155

How Could It Be?

Rev. N. A. McAuley.

Copyright, 1908, by John P. Hillis.

Chas. H. Marsh.

Slowly.

1. Poor and de-spised He came seek - ing for me, Bear - ing my
 2. Down in Geth-sem - a - ne, there I be - hold Je - sus in
 3. See Him as - cend the mount, bleed - ing for me, Where thro' the
 4. Then in the tomb He lay, sleep - ing for me, Till came the

woe and shame my soul to free; For me He suf - fered here,
 ag - o - ny, sor - row un - told; Then at the trait - ors call,
 crim - son fount, cleans - ing I see; For me He left His throne,
 prom - ised day of vic - to - ry; He from the grave a - rose,

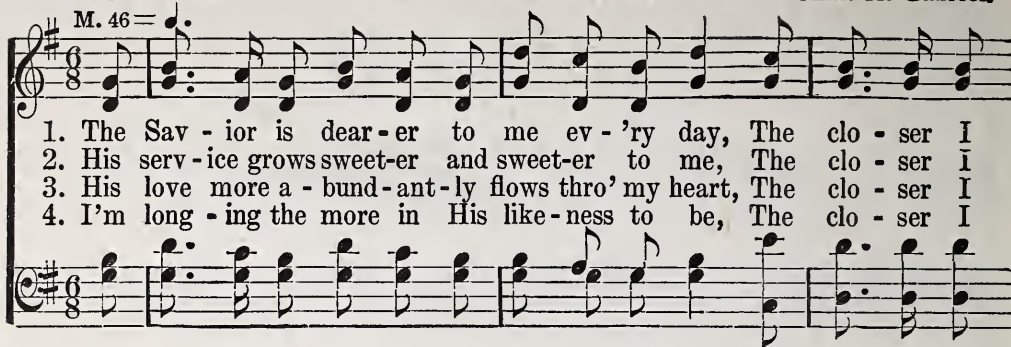
Shed oft the bit - ter tear, In love so pure and dear, How could it be?
 He went to Pi - lot's hall, Bear - ing the sins of all, How could it be?
 For me He did a - tone, Dy - ing in shame a - lone, How could it be?
 He conquer'd all His foes, Then He in glo - ry rose, How could it be?

R. H. McDaniel.

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Chas. H. Gabriei.

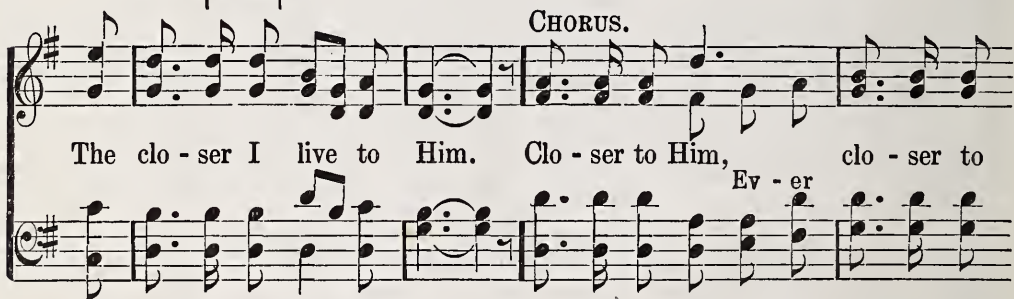
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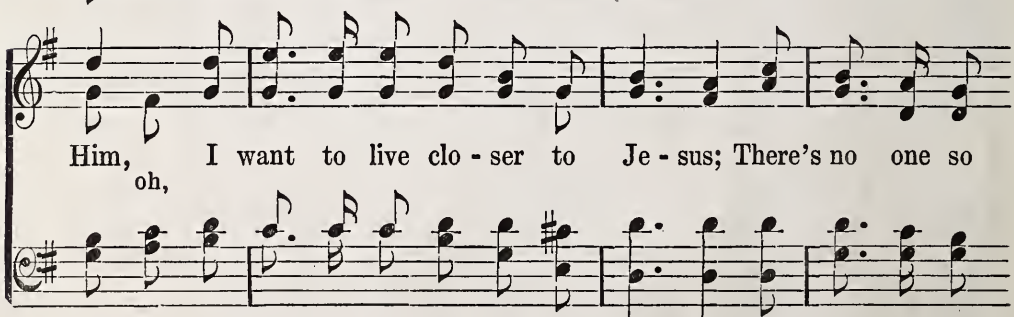
1. The Sav - ior is dear - er to me ev - 'ry day, The clo - ser I
 2. His serv - ice grows sweet - er and sweet - er to me, The clo - ser I
 3. His love more a - bund - ant - ly flows thro' my heart, The clo - ser I
 4. I'm long - ing the more in His like - ness to be, The clo - ser I



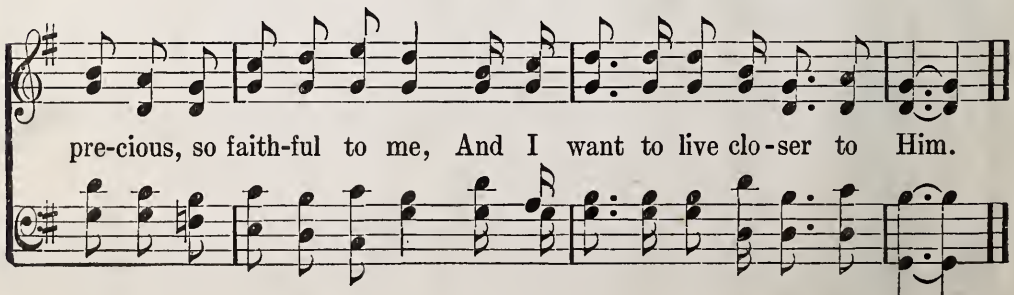
live to Him; And bright - er His glo - ry il - lu - mines my way,
 live to Him; And more of His good - ness and mer - cy I see,
 live to Him; And rich - er the bless - ings that He doth im - part,
 live to Him; And sur - er I am that His face I shall see,



CHORUS.
 The clo - ser I live to Him. Clo - ser to Him, Ev - er clo - ser to



Him, oh, I want to live clo - ser to Je - sus; There's no one so



pre - cious, so faith - ful to me, And I want to live clo - ser to Him.

The Unclouded Day.

Words and melody by
Rev. J. K. Alwood.

1. O they tell me of a home far be - yond the skies, O they
2. O they tell me of a home where my friends have gone, O they
3. O they tell me of a King in His beau - ty there, And they
4. O they tell me that He smiles on His chil - dren there, And His

tell me of a home far a - way; O they tell me of a home
tell me of that land far a - way; Where the tree of life
tell me that mine eyes shall be hold, Where He sits on the throne
smile drives their sor - rows all a - way; And they tell me that no tears

D. S.—O they tell me of a home

where no storm-clouds rise, O they tell me of an un-cloud - ed day.
in e - ter - nal bloom Sheds its fragrance thro' the un-cloud - ed day.
that is whit - er than snow, In the cit - y that is made of gold.
ev - er come a - gain, In that love - ly land of un-cloud - ed day.

where no storm-clouds rise, O they tell me of an un-cloud-ed day.

CHORUS. D. S.

O the land of cloud-less day, O the land of an un-cloud-ed day;

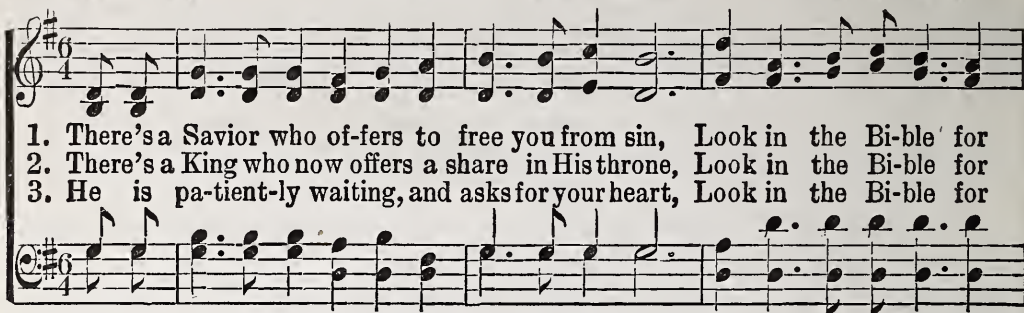
Inscribed to Miss Grace Saxe, Bible Teacher of the Sunday Party.

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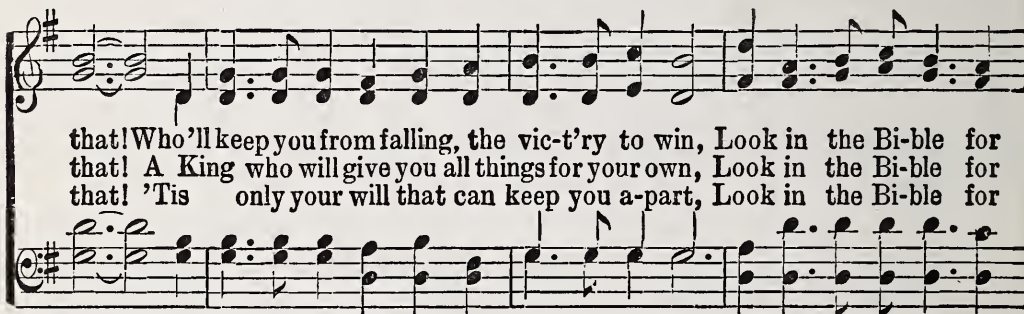
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Susan R. Peck.

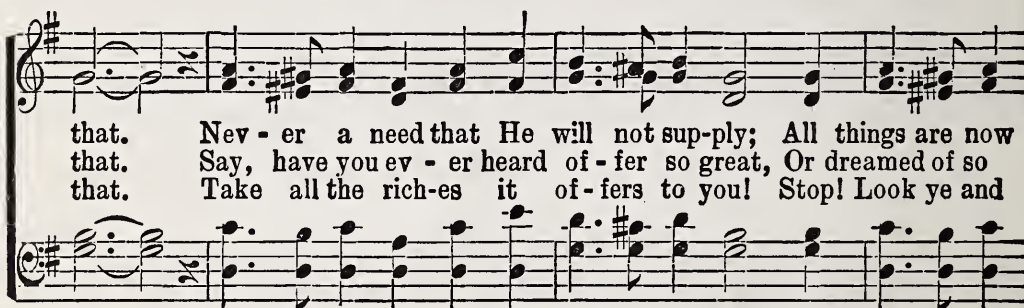
Chas. H. Gabriel.



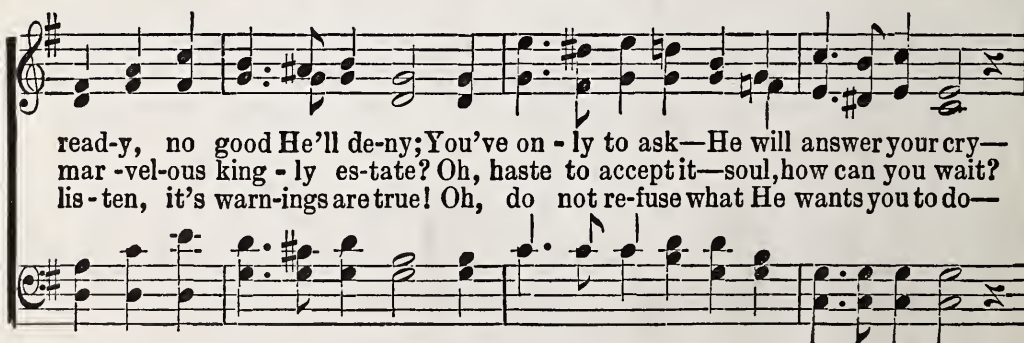
1. There's a Savior who of-fers to free you from sin, Look in the Bi-ble' for
 2. There's a King who now offers a share in His throne, Look in the Bi-ble for
 3. He is pa-tient-ly waiting, and asks for your heart, Look in the Bi-ble for



that! Who'll keep you from falling, the vic-t'ry to win, Look in the Bi-ble for
 that! A King who will give you all things for your own, Look in the Bi-ble for
 that! 'Tis only your will that can keep you a-part, Look in the Bi-ble for

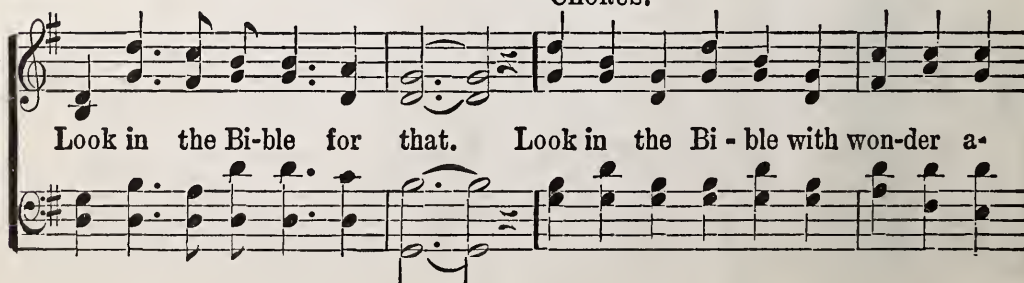


that. Nev - er a need that He will not sup-ply; All things are now
 that. Say, have you ev - er heard of - fer so great, Or dreamed of so
 that. Take all the rich-es it of-fers to you! Stop! Look ye and



read-y, no good He'll de-ny; You've on - ly to ask—He will answer your cry—
 mar-vel-ous king - ly es-tate? Oh, haste to accept it—soul, how can you wait?
 lis-ten, it's warn-ings are true! Oh, do not re-fuse what He wants you to do—

CHORUS.



Look in the Bi-ble for that. Look in the Bi - ble with won-der a-

To Look On His Face.

James Rowe.

Copyright, 1925, by Homer A. Rodeheaver.

B. D. Ackley.

1. Oh, how sweet is the tho't that sal - va-tion has brought, Which to mem-o - ry
 2. How it com-forts my soul when the trouble-waves roll, And my heart has no
 3. With the dear ones who wait at the beau-ti - ful gate, I am long-ing His

ev - er will cling; When my la-bors are done and the life crown is won,
 car - ol to sing, Just to think that some day, at the end of the way,
 prais-es to sing; But I long o'er and o'er and I long ev - er-more,

CHORUS.

I shall look on the face of my King!
 I shall look on the face of my King! To look on the face of my
 Just to look on the face of my King.



King! What rapt-ure the bliss it will bring! Noth-ing else there will be

which will sat-is-fy me, But to look on the face of my King.

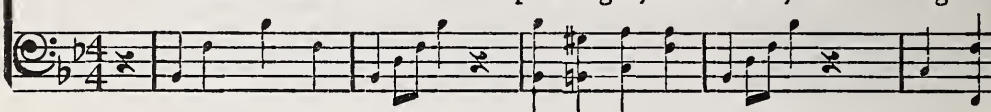

Mrs. Frank A. Breck.

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Chas. H. Gabriel.

Unison. M. 100 = 


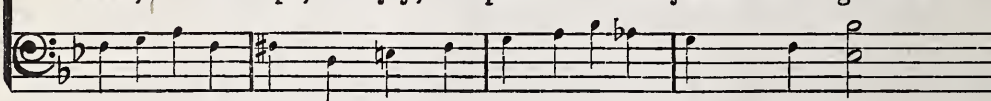
1. Sing forth Co-lum-bia's song, While a - ges roll a - long! We have joy to
 2. It is Co-lum-bia's hour— The time of peace and pow'r! We may well give
 3. Co - lum-bia looks a - far To hope's bright, radiant star, And we long to

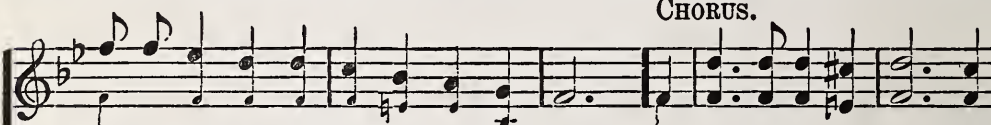
share, and joy to spare, For a vast uncounted throng! Our hills and fer-tile
 heed that hu-man need Be met with bounteous dower. Ma - jes-tic mountain
 bless with our ex-cess The homes where sorrows are. O glorious Home-land

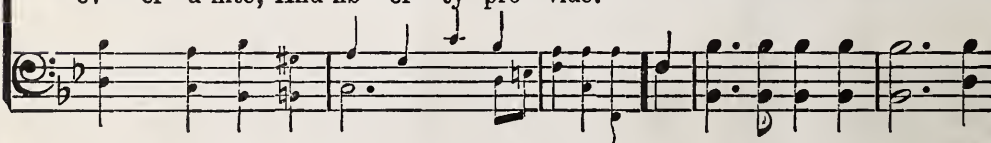
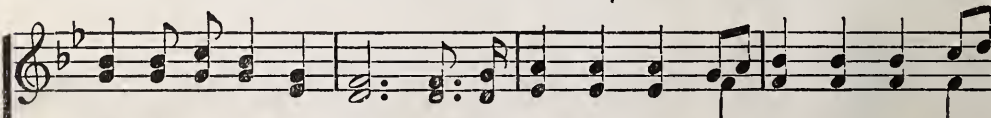
farms Have nev - er - end - ing charms; Each val-ley and stream, Like a
 stand Like bea-cons o'er the land, Where beau-ty un - told is for-
 wide, Our hope, our joy, our pride! Here jus-tice and right shall for-



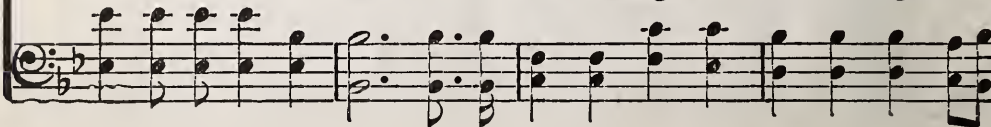
CHORUS.



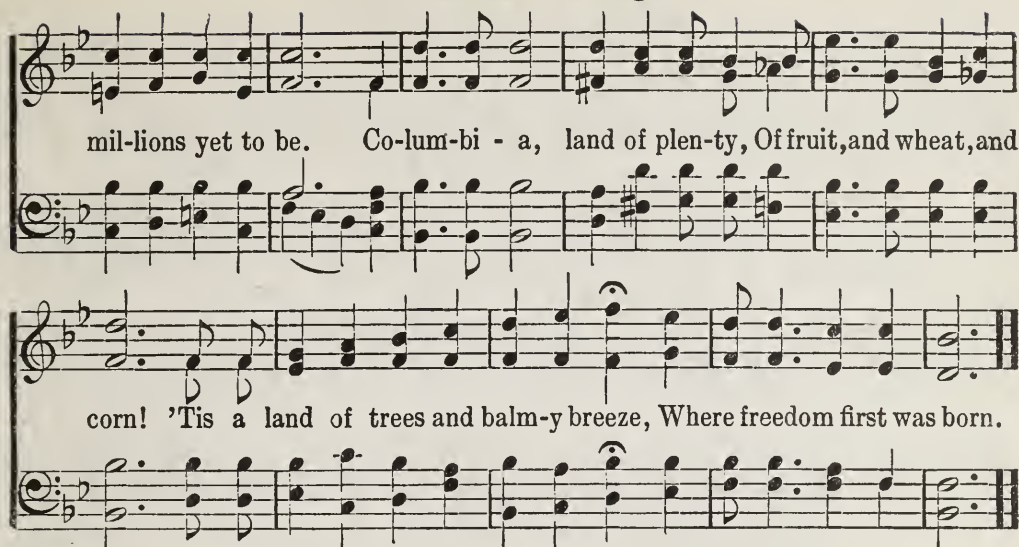
wonderful dream, Hold out in - vit-ing arms.
 ev - er un-rolled For souls that un-der-stand. Co-lum - bi - a for me, The
 ev - er u-nite, And lib - er - ty pro - vide.

land of the brave and free! There is room e - nough, and bloom e-nough For



Columbia's Song.



mil-lions yet to be. Co-lum-bi - a, land of plen-ty, Of fruit, and wheat, and
corn! 'Tis a land of trees and balm-y breeze, Where freedom first was born.

145

Calvary.

Rev. A. H. Ackley.
DUET.

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B. D. Ackley.



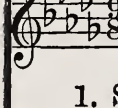
1. The ag - o - nies of Cal - va - ry, Could not His love dis-may;
2. He stood con-demned in Pilate's Hall, He heard the rab-bles' cry;
3. Lo! Je - sus stands with brok-en heart, With nail-pierced hands and feet;
4. The Sav - ior stands at thy heart's door Bruised for thy cru-el sin;

He would not yield, tho' God re-vealed The price that He must pay.
The King with none to own His cause, My cause would not de-ny;
He points un-to His cross of woe, Where love and mer-cy meet.
O why not o - pen wide the door And let Him en-ter in?

He would not yield, tho' God re-vealed The price that He must pay.
The King with none to own His cause, My cause would not de-ny.
He points un-to His cross of woe, Where love and mer-cy meet.
O why not o - pen wide the door And let Him en-ter in?

Mrs. C.

Ef

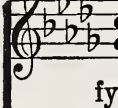
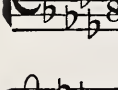


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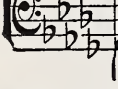


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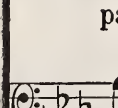
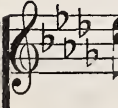
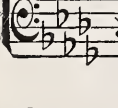
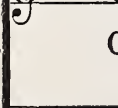
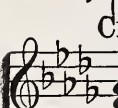
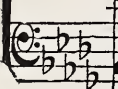


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pa

Is it I? Is it You?

saved are so few,—My Lord, is it I?... My friend is it you?

rit.

147

Jesus Loves Even Me.

P. P. B.

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P. P. Bliss.

M. 60 = ♩ .

1. I am so glad that our Fa-ther in heav'n Tells of His love in the
 2. Tho' I for-get Him and wan-der a-way, Still He doth love me wher-
 3. Oh, if there's on-ly one song I can sing, When in His beau-ty I

Book He has giv'n; Won-der-ful things in the Bi-ble I see,
 ev-er I stray; Back to His dear lov-ing arms would I flee,
 see the Great King, 'This shall my song in e-ter-ni-ty be:

CHORUS.

This is the dear-est, that Je-sus loves me.
 When I re-mem-ber that Je-sus loves me. I am so glad that
 "Oh, what a won-der that Je-sus loves me!"

Je-sus loves me, Je-sus loves me, Je-sus loves me; e-ven me.

Keep On Believing.

Arrangement copyright, 1925, by Homer A. Rodeheaver.

C. S. B.

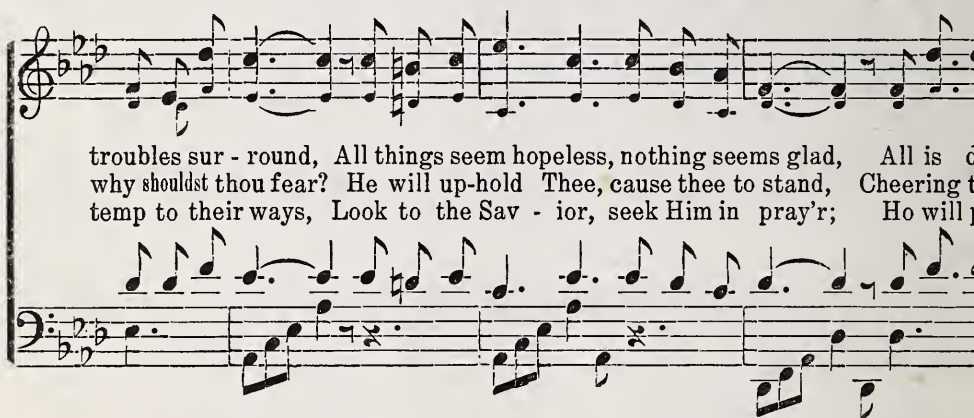
Duet for Sop. and Tenor, or Alto.

Adapted from C. S. Bullock.

by C. H. G.

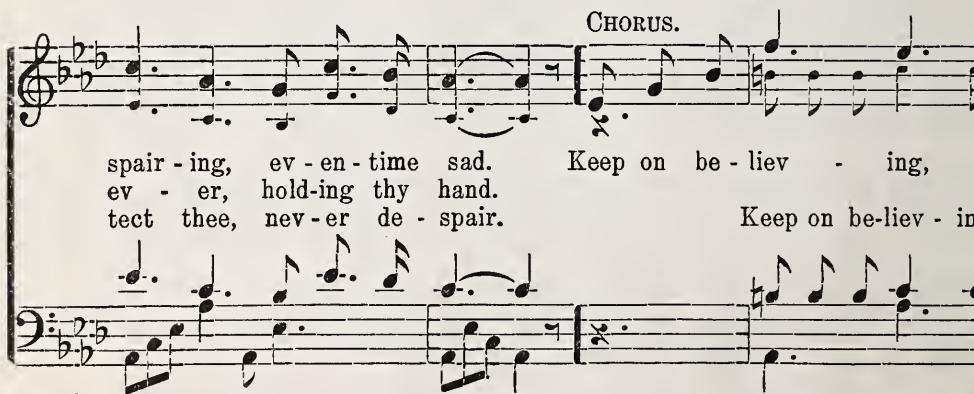


1. When thou art weak-est, tri-als a - bound, Subtle temp-ta - tions
 2. If in temp - ta - tion, then He is near; He knows thy dan - ger,
 3. If old com - pan - ions—friends of gone days— Gather a - round thee,

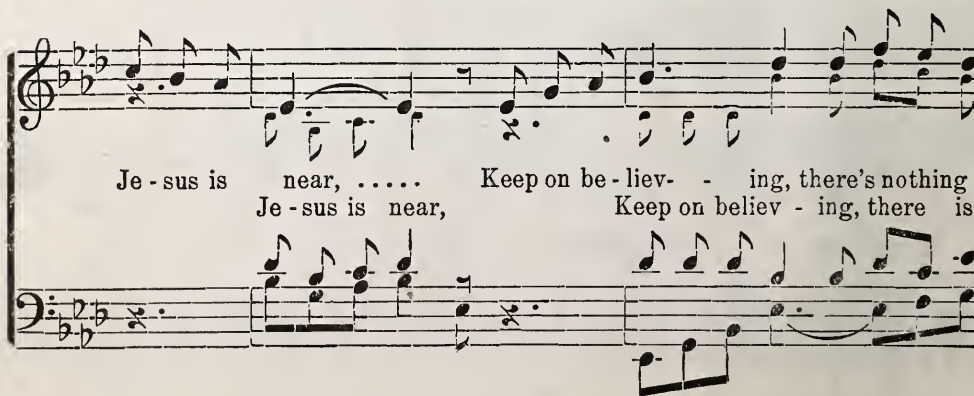


troubles sur - round, All things seem hopeless, nothing seems glad, All is
 why shouldst thou fear? He will up-hold Thee, cause thee to stand, Cheering
 temp to their ways, Look to the Sav - ior, seek Him in pray'r; Ho will

CHORUS.

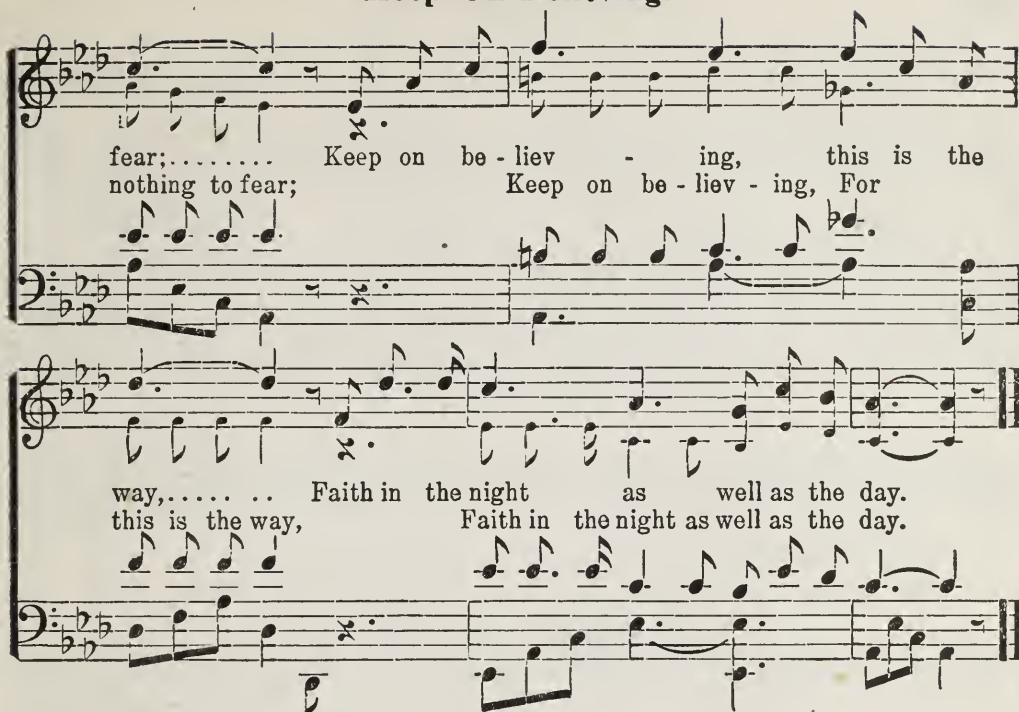


spair - ing, ev - en - time sad. Keep on be - liev - ing,
 ev - er, hold - ing thy hand.
 tect thee, nev - er de - spair. Keep on be - liev - ing



Je - sus is near, Keep on be - liev - ing, there's nothing
 Je - sus is near, Keep on believ - ing, there is

Keep On Believing.



fear;..... Keep on be - liev - ing, this is the
 nothing to fear; Keep on be - liev - ing, For
 way,..... Faith in the night as well as the day.
 this is the way, Faith in the night as well as the day.

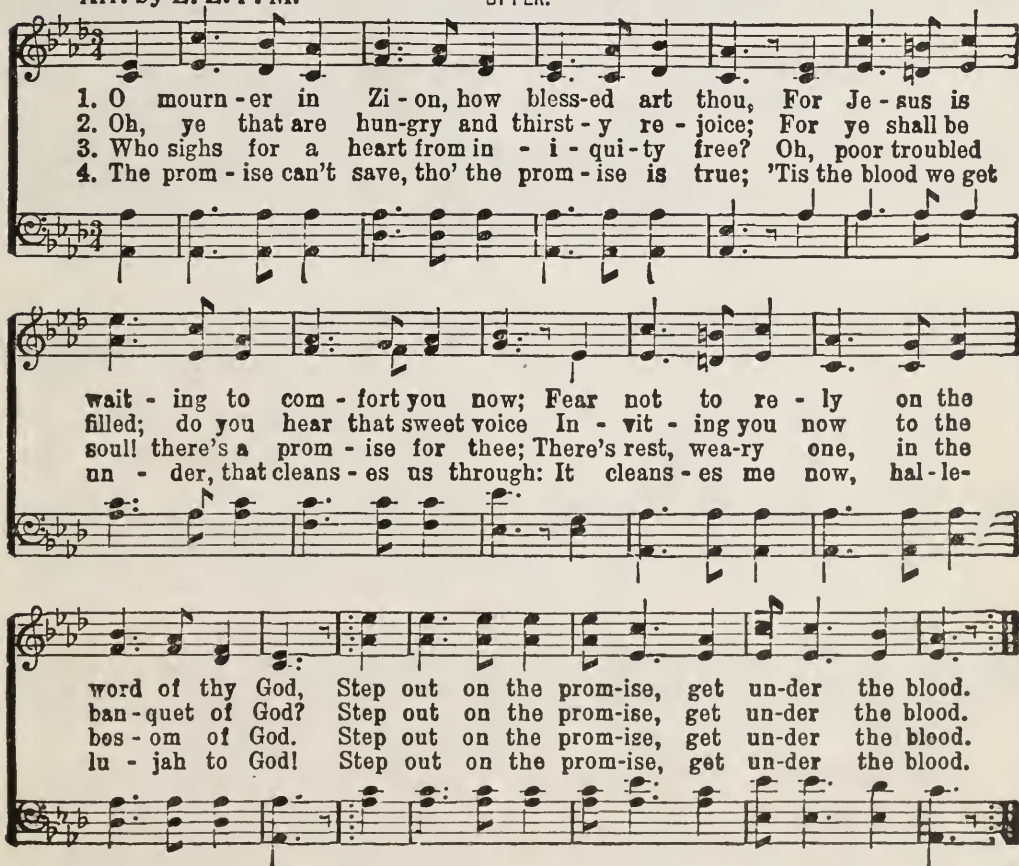
149

Step Out on the Promise.

Maggie Potter.
Arr. by E. E. F. M.

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BY PER.

E. F. Miller.



1. O mourn - er in Zi - on, how bless - ed art thou, For Je - sus is
 2. Oh, ye that are hun - gry and thirst - y re - joice; For ye shall be
 3. Who sighs for a heart from in - i - qui - ty free? Oh, poor troubled
 4. The prom - ise can't save, tho' the prom - ise is true; 'Tis the blood we get

wait - ing to com - fort you now; Fear not to re - ly on the
 filled; do you hear that sweet voice In - vit - ing you now to the
 soul! there's a prom - ise for thee; There's rest, wea - ry one, in the
 un - der, that cleans - es us through: It cleans - es me now, hal - le

word of thy God, Step out on the prom - ise, get un - der the blood.
 ban - quet of God? Step out on the prom - ise, get un - der the blood.
 bes - om of God. Step out on the prom - ise, get un - der the blood.
 lu - jah to God! Step out on the prom - ise, get un - der the blood.

Whispering Hope.

Arr. Copyrighted, 1924, by The Standard Pub. Co.

Alice Hawthorne.

Arr. by J. C. Blaker.

DUET.

1. Soft as the voice of an an - gel, Breathing a les-son un - heard,
2. If in the dusk of the twi - light, Dim be the region a - far,

Hope, with a gen-tle per-sua - sion, Whis-pers her comforting word.
Will not the deepen-ing dark - ness Bright-en the glimmering star?

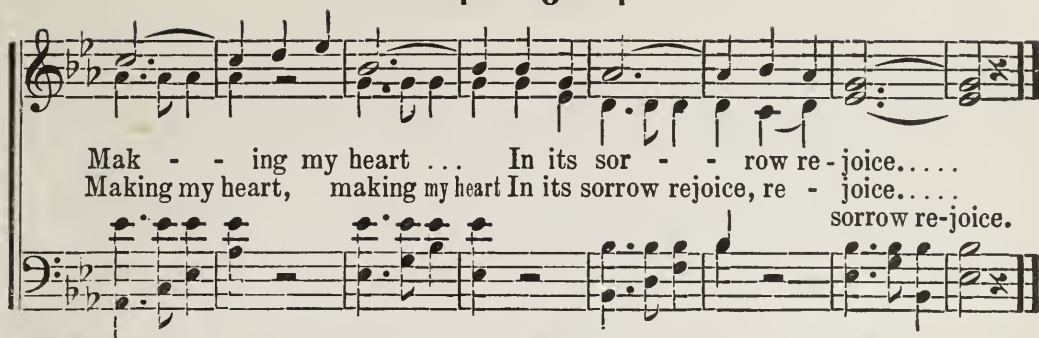
Wait till the darkness is o - ver, Wait till the tempest is done,
Then when the night is up - on us, Why should the heart sink a-way?

Hope for the sunshine to-mor - row, Aft - er the shower is gone.
When the dark midnight is o - ver Watch for the breaking of day.

CHORUS.

Whis - - per-ing hope, . . . Oh, how wel - come thy voice, . . .
Whispering hope, Whispering hope, Welcome thy voice, oh, how welcome thy voice,

Whispering Hope.



Mak - - ing my heart ... In its sor - - row re-joice.....
 Making my heart, making my heart In its sorrow rejoice, re - joice.....
 sorrow re-joice.

151

A Sinner Like Me.

C. J. B.

Slow.

C. J. Butler.



1. I was once far a - way from the Sav - ior, And as
 2. I wan - der'd on in the dark - ness. Not a
 3. And then, in that dark lone - ly hour,.. A

vile as a sin - ner could be; And I won - der'd if Christ the Re -
 ray of light could I see; And the tho't fill'd my heart with
 voice sweetly whis - pered to me, Saying, Christ the Re - deem - er has

deem - er Could save a poor sin - ner like me.
 sad - ness, There's no hope for a sin - ner like me.
 pow - er To save a poor sin - ner like me.

4 I listened: and lo! 'twas the Savior
 That was speaking so kindly to me;
 I cried, "I'm the chief of sinners,
 Thou canst save a poor sinner like me!"

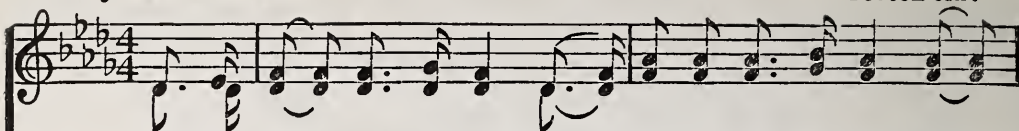
5 I then fully trusted in Jesus;
 And O, what a joy came to me!
 My heart was filled with His praises
 For saving a sinner like me.

6 No longer in darkness I'm walking,
 For the light is now shining on me;
 And now unto others I'm telling
 How He saved a poor sinner like me.

7 And when life's journey is over,
 And I the dear Savior shall see,
 I'll praise Him forever and ever,
 For saving a sinner like me.

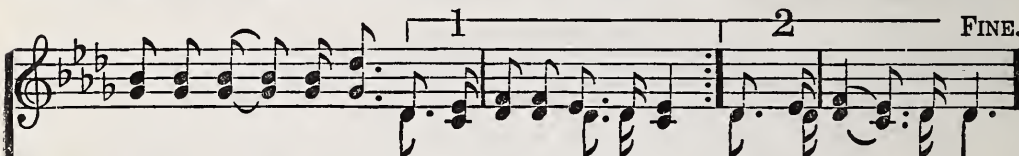
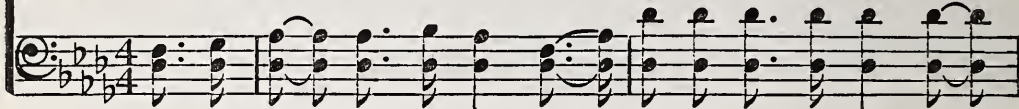
Mary Lee Demarest.

Scotch Air.

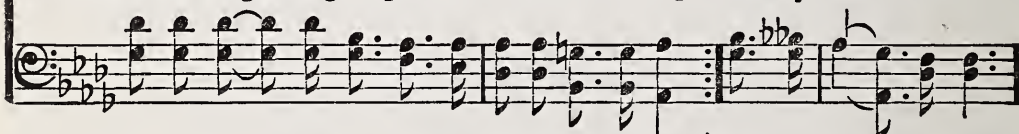


1. { I am far frae my hame, an' I'm wear-y aft - en-whiles, For the
An' I'll ne'er be fu' con-tent, un - til mine een do see The

D. C.— But these sights an' these soun's will as naething be to me, When I



langed-for hame-bringin', an' my Faither's welcome smiles }
gow-den gates o' heav-en [Omit.....] } an' my ain countrie.
hear the an-gels sing-in' [Omit.....] in my ain countrie.



{ The earth is fleck'd wi flow-ers, mon - y - tint - ed, fresh an' gay; }
{ The bird - ies war - ble blithe-ly, for my Fai-ther made them sae: }



2 I've His gude word o' promise that some gladsome day, the King
To His ain royal palace His banished hame will bring;
Wi' een an' wi' hert rinnin' owre, we shall see
The King in His beauty, in oor ain countrie.
My sins hae been mony, an' my sorrows hae been sair;
But there they'll never vex me, nor be remembered mair:
For His bluid has made me white, an' His han' shall dry my e'e,
When He brings me hame at last, to my ain countrie.

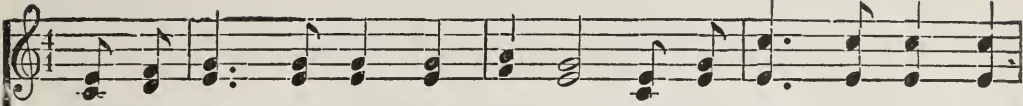
3 He is faithfu', that hath promised, an' He'll surely come again,
He'll keep His tryst wi' me, at what oor I dinna ken;
But He bids me still to wait, an' ready aye to be,
To gang at ony moment to my ain countrie.
Sae i'm watching aye, and singin' o' my hame, as I wait,
For the soun'in' o' His fitfa' this side the gowden gate:
God gie His grace to ilka ane wha' listens noo to me,
That we a' may gang in gladness to oor ain countrie.

Have You Forgotten God?

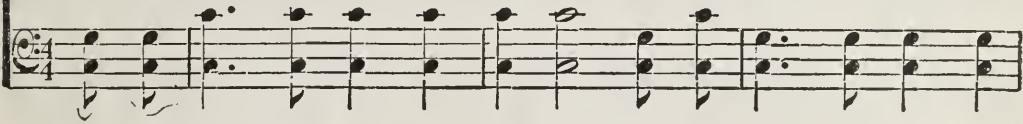
C. H. G.

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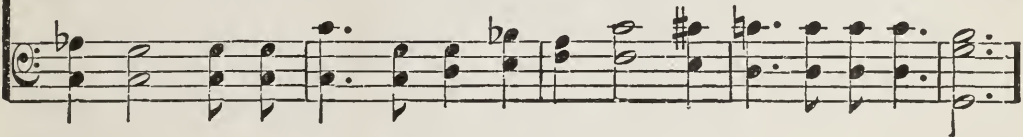
Chas. H. Gabriel.



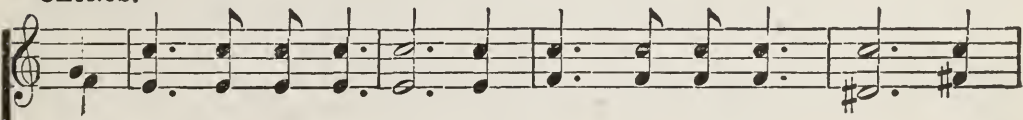
1. In the glare of earth - ly pleas - ure, In the fight for earth - ly
2. You are thought - ful of the stran - ger From the pal - ace or the
3. While His dai - ly grace re - ceiv - ing Are you still His Spir - it
4. While His boun - ty you're ac - cept - ing, Are you His com - mands neg -
5. See the shades of night ap - pall - ing, On your path - way now are



treas - ure, 'Mid your bless - ing with - out meas - ure, Have you for - got - ten God?
 man - ger, And the weak you shield from dan - ger— Have you for - got - ten God?
 griev - ing By a heart of un - be - liev - ing— Have you for - got - ten God?
 lect - ing, And His call to you re - ject - ing— Have you for - got - ten God?
 fall - ing! Hear ye not those voic - es call - ing— Have you for - got - ten God?



CHORUS.



Have you for - got - ten God? Have you for - got - ten God? O



soul, I plead, Be - ware! take heed! Have you for - got - ten God?



A. F. I.

Copyright, 1902, by A. F. Ingler.

Arthur F. Ingler.

Moderato.

1. There's a ho - ly and beau-ti-ful cit - y, Whose builder and ru - ler is God;
 2. No sin is allow'd in that cit - y, And nothing de-fil - ing or mean;
 3. No heartaches are known in that cit-y, No tears ev-er moisten the eye;
 4. My loved ones are gathering yon-der, My friends are fast passing a - way;

John saw it descending from heaven, When Patmos in ex-ile, he trod,
 No pain and no sickness can en - ter, No crape in that cit-y is seen;
 There's no disappointment in heav-en, No en - vy or strife in the sky;
 And soon I may join their bright number, And dwell in e - ter-ni - ty's day;

Its high, massive wall is of jas - per, The cit - y it-self is pure gold;
 Earth's sorrows and cares are forgotten, No tempter is there to an - noy;
 The saints are all sanc-ti-fied, whol-ly, They live in sweet harmony there;
 They're safe now in glory with Je - sus, Their tri-als and battles are past;

rit. ad lib.

And when my frail tent here is folded, Mine eyes shall its glories be - hold.
 No parting words ev - er are spo - ken, There's nothing to hurt and de - stroy.
 My heart is now set on that cit - y, And some day its blessings I'll share.
 They o-ver-came sin and the tempter, They've reached that fair cit-y at last.

CHORUS. *Slow*

In that bright cit - y, pearl - y-white cit - y, I have a

The Pearly-White City.

man-sion, an harp and a crown; Now I am watch-ing, waiting and

rit. ad lib.

long - ing For the white cit - y John saw com-ing down.

155

How Could It Be?

Rev. N. A. McAuley.

Copyright, 1908, by John P. Hillis.

Chas. H. Marsh.

Slowly.

1. Poor and de-spised He came seek - ing for me, Bear - ing my
 2. Down in Geth-sem - a - ne, there I be - hold Je - sus in
 3. See Him as - cend the mount, bleed - ing for me, Where thro' the
 4. Then in the tomb He lay, sleep - ing for me, Till came the

woe and shame my soul to free; For me He suf - fered here,
 ag - o - ny, sor - row un - told; Then at the trait - ors call,
 crim - son fount, cleans - ing I see; For me He left His throne,
 prom - ised day of vic - to - ry; He from the grave a - rose,


Shed oft the bit - ter tear, In love so pure and dear, How could it be?
 He went to Pi - lot's hall, Bear - ing the sins of all, How could it be?
 For me He did a - tone, Dy - ing in shame a - lone, How could it be?
 He conquer'd all His foes, Then He in glo - ry rose, How could it be?

R. H. McDaniel.

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Chas. H. Gabriel

M. 46 =



1. The Sav - ior is dear - er to me ev - 'ry day, The clo - ser I
 2. His serv - ice grows sweet - er and sweet - er to me, The clo - ser I
 3. His love more a - bund - ant - ly flows thro' my heart, The clo - ser I
 4. I'm long - ing the more in His like - ness to be, The clo - ser I




live to Him; And bright - er His glo - ry il - lu - mines my way
 live to Him; And more of His good - ness and mer - cy I see,
 live to Him; And rich - er the bless - ings that He doth im - part
 live to Him; And sur - er I am that His face I shall see.

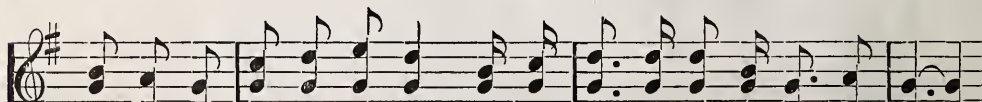
CHORUS.



The clo - ser I live to Him. Clo - ser to Him, Ev - er clo - ser to



Him, oh, I want to live clo - ser to Je - sus; There's no one so



pre - cious, so faith - ful to me, And I want to live clo - ser to Him.

The Unclouded Day.

Words and melody by
Rev. J. K. Alwood.

1. O they tell me of a home far be - yond the skies, O they
2. O they tell me of a home where my friends have gone, O they
3. O they tell me of a King in His beau - ty there, And they
4. O they tell me that He smiles on His chil - dren there, And His

tell me of a home far a - way; O they tell me of a home
tell me of that land far a - way; Where the tree of life
tell me that mine eyes shall be hold, Where He sits on the throne
smile drives their sor - rows all a - way; And they tell me that no tears

D. S.—O they tell me of a home

where no storm-clouds rise, O they tell me of an un-cloud - ed day.
in e - ter - nal bloom Sheds its fragrance thro' the un-cloud - ed day.
that is whit - er than snow, In the cit - y that is made of gold.
ev - er come a - gain, In that love - ly land of un-cloud - ed day.

where no storm-clouds rise, O they tell me of an un-cloud-ed day.

CHORUS.

O the land of cloud-less day, O the land of an un-cloud-ed day;

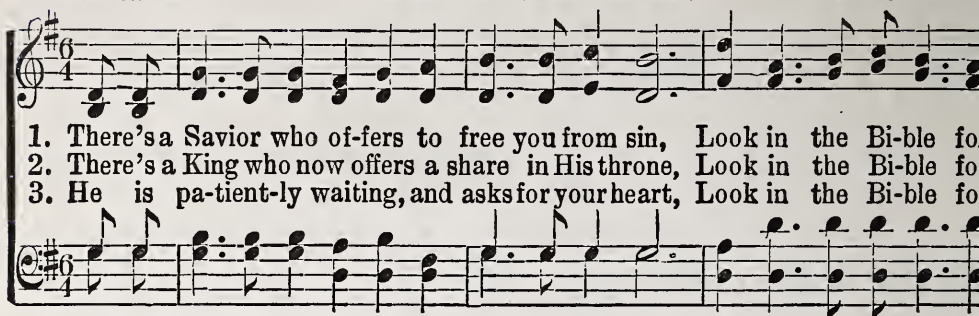
D. S.

Inscribed to Miss Grace Saxe, Bible Teacher of the Sunday Party.

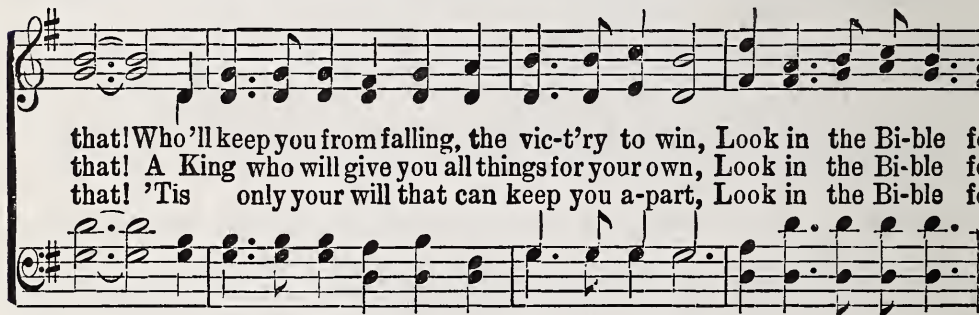
Susan R. Peck.

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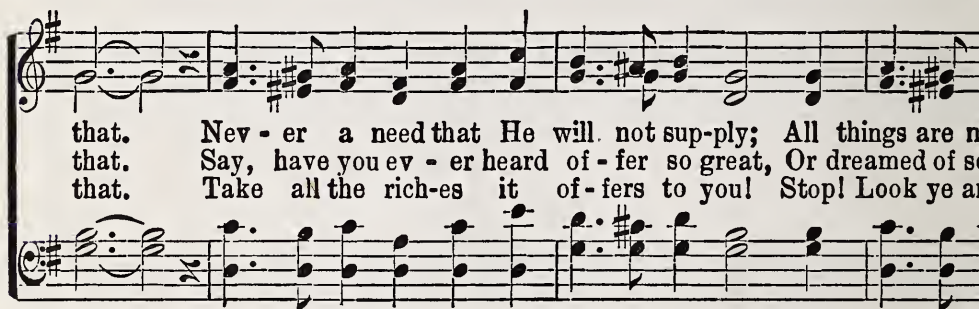
Chas. H. Gabriel.



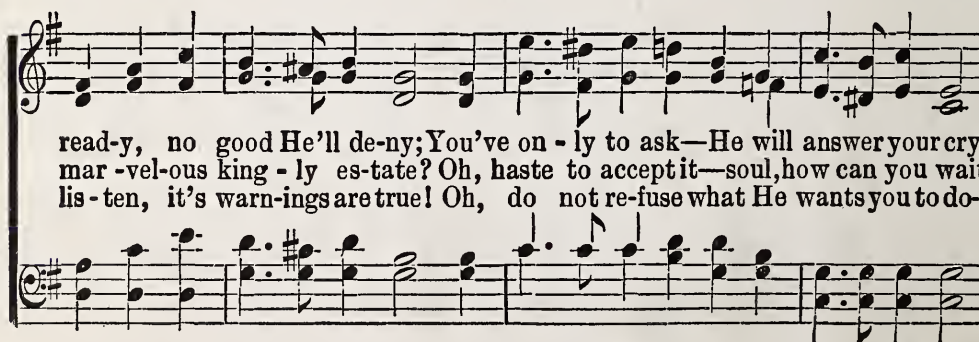
1. There's a Savior who of-fers to free you from sin, Look in the Bi-ble fo
2. There's a King who now offers a share in His throne, Look in the Bi-ble fo
3. He is pa-tient-ly waiting, and asks for your heart, Look in the Bi-ble fo



that! Who'll keep you from falling, the vic-t'ry to win, Look in the Bi-ble fo
that! A King who will give you all things for your own, Look in the Bi-ble fo
that! 'Tis only your will that can keep you a-part, Look in the Bi-ble fo

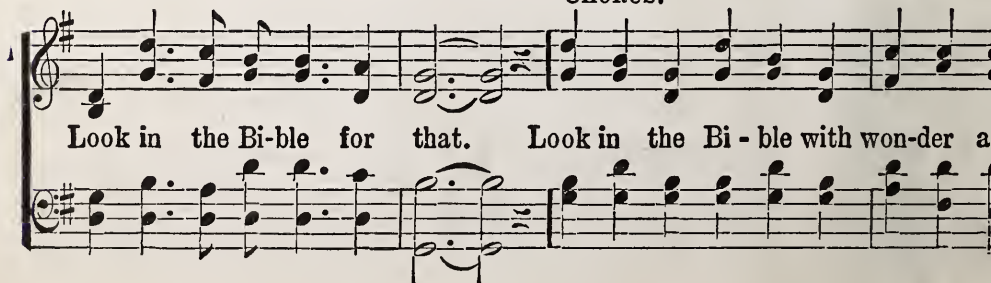


that. Nev - er a need that He will not sup-ply; All things are n
that. Say, have you ev - er heard of - fer so great, Or dreamed of so
that. Take all the rich-es it of-fers to you! Stop! Look ye a



read-y, no good He'll de-ny; You've on - ly to ask—He will answer your cry
mar-vel-ous king - ly es-tate? Oh, haste to accept it—soul, how can you wait
lis-ten, it's warn-ings are true! Oh, do not re-fuse what He wants you to do—

CHORUS.

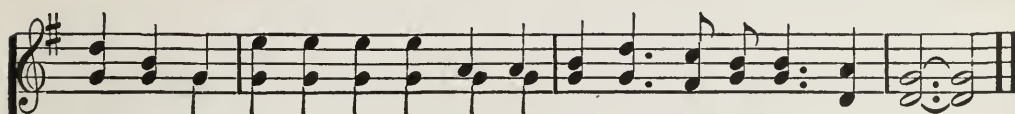


Look in the Bi-ble for that. Look in the Bi - ble with won-der a

Look In the Bible.



bound-ing; Search all its pag-es with prom-ise re-sound-ing; On its sure



word all His con-fi-dence founding, God gives you the Bi-ble for that.

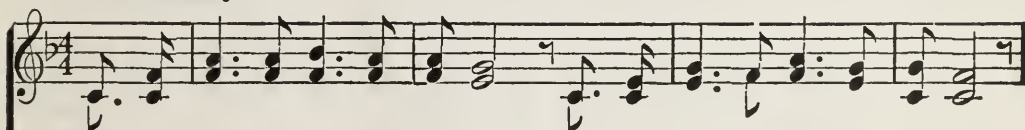


159

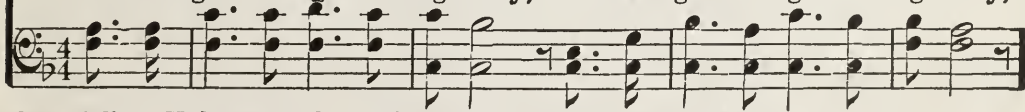
Where He Leads Me.

E. W. Blandly.

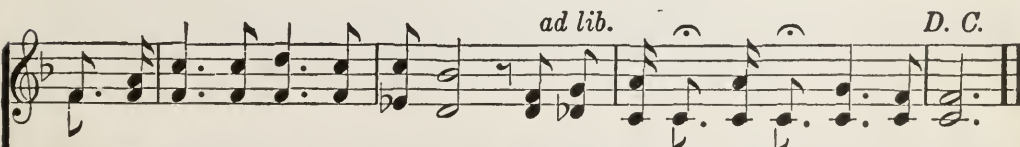
Arr.



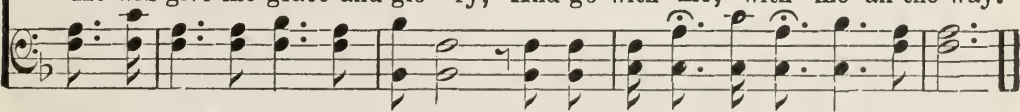
- | | |
|---|--------------------------------------|
| 1. I can hear my Sav-ior call-ing, | I can hear my Sav-ior call-ing. |
| 2. I'll go with Him thro' the garden, | I'll go with Him thro' the garden, |
| 3. I'll go with Him thro' the judgment, | I'll go with Him thro' the judgment, |
| 4. He will give me grace and glo-ry, | He will give me grace and glo-ry, |



CHO.-Where He leads me I will fol-low, Where He leads me I will fol-low,



I can hear my Sav-ior call-ing, "Take thy cross and fol-low, fol-low me."
 I'll go with him thro' the garden, I'll go with Him, with Him all the way.
 I'll go with Him thro' the judgment, I'll go with Him, with Him all the way.
 He will give me grace and glo-ry, And go with me, with me all the way.



Where He leads me I will fol-low, I'll go with Him, with Him all the way.

Avis M. Christiansen.

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Chas. H. Gabri

M. 100 =

1. When your cross seems heav - y, and the path-way steep, When the night grows
2. When the old - time pow - er seems for - ev - er gone, When the world forsakes
3. Je - sus waits to take you in His arms of love From the lone - ly

drear - y, and the shad - ows deep, There's a ref - uge o - pen, bless - ed
gets you as it rush - es on; When you fast are sink - ing in - to
val - ley to the heights a - bove; You will find sweet com - fort in His

ha - ven fair—There's a bless - ing wait - ing at the place of Prayer
deep de - spair—There's a bless - ing wait - ing at the place of Prayer
pres - ence there—There's a bless - ing wait - ing at the place of Prayer

D. S.—There's a bless - ing wait - ing at the place of Prayer

CHORUS.

There's a bless - ing wait - ing at the place of Prayer! There is balm for sor - row

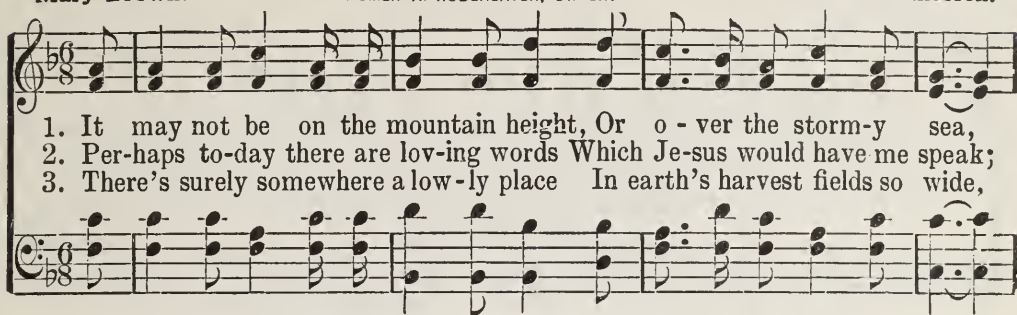
there is rest from care; There is per - fect peace and joy be - yond com - p

161 I'll Go Where You Want Me to Go.

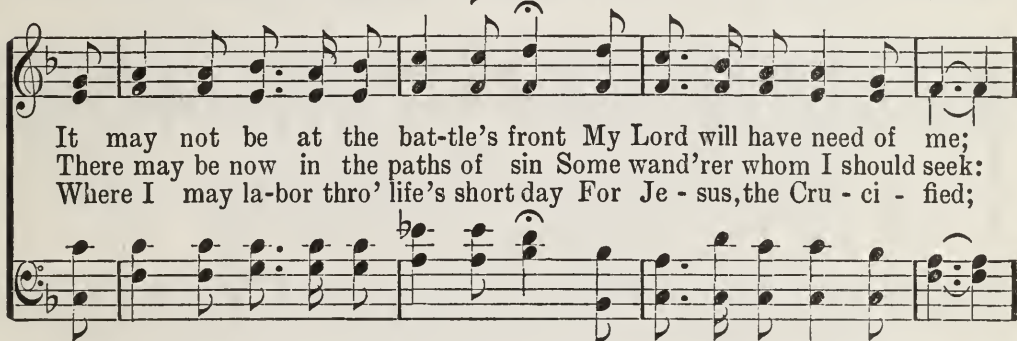
Mary Brown.

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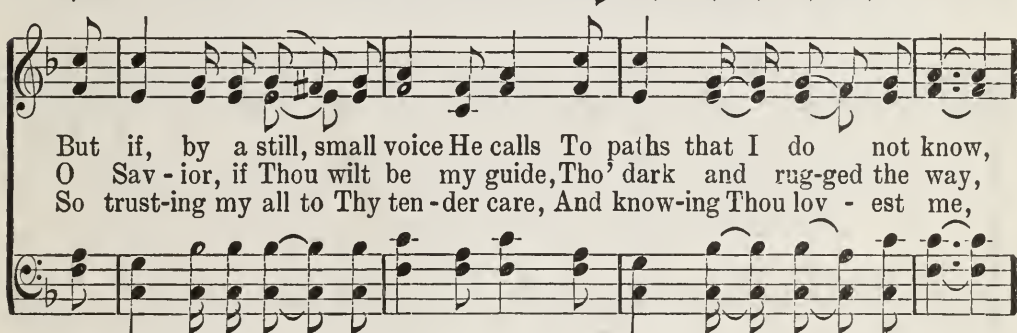
Carrie E. Rounsefell.



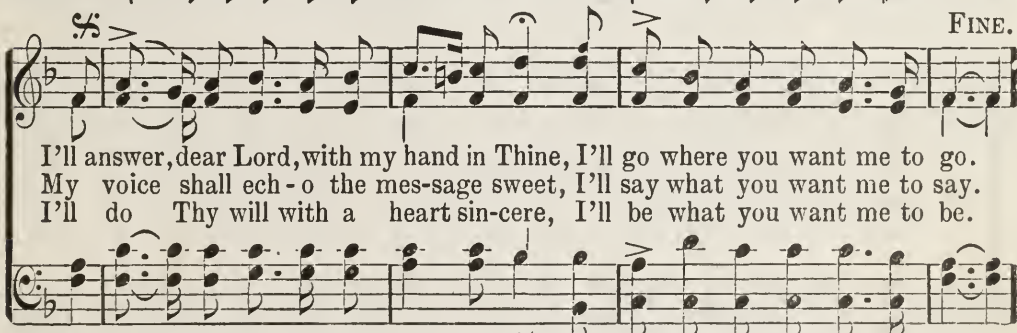
1. It may not be on the mountain height, Or o - ver the storm-y sea,
2. Per-haps to-day there are lov-ing words Which Je-sus would have me speak;
3. There's surely somewhere a low-ly place In earth's harvest fields so wide,



It may not be at the bat-tle's front My Lord will have need of me;
There may be now in the paths of sin Some wand'rer whom I should seek:
Where I may la-bor thro' life's short day For Je - sus, the Cru - ci - fied;



But if, by a still, small voice He calls To paths that I do not know,
O Sav - ior, if Thou wilt be my guide, Tho' dark and rug-ged the way,
So trust-ing my all to Thy ten-der care, And know-ing Thou lov - est me,

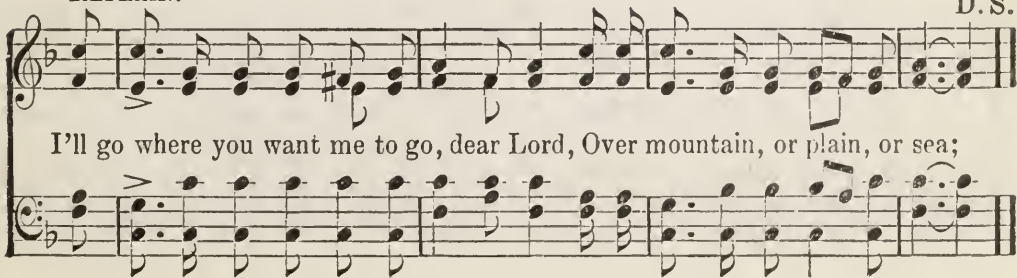


I'll answer, dear Lord, with my hand in Thine, I'll go where you want me to go.
My voice shall ech-o the mes-sage sweet, I'll say what you want me to say.
I'll do Thy will with a heart sin-cere, I'll be what you want me to be.

D.S.—I'll say what you want me to say, dear Lord, I'll be what you want me to be.

REFRAIN.

D.S.

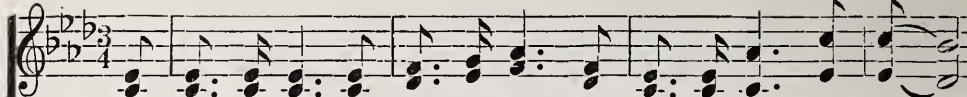


I'll go where you want me to go, dear Lord, Over mountain, or plain, or sea;

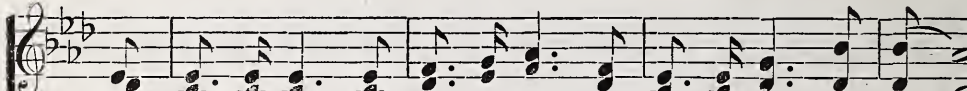
Rev. W. G.

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Rev. W. Grum




1. E - li - jah made a sac - ri - fice To of - fer to Je - ho - vah
2. E - li - jah's God still lives to-day, And an - swers still by fire;
3. E - li - jah's God still lives to-day, And an - swers still in pow - er;



It had been wet with wa - ter thrice, Baal's sac - ri - fice was o - ver
My friend, just let Him have His way, He'll grant your heart's de - sire,
As when E - li - jah pray'd for rain, God answer'd with a show - er




E - li - jah pray'd, the fire came down, And lick'd the wa - ter all around
Con - sume the sac - ri - fice you make And bid your slumb'ring soul awake
If you would have your soul refresh'd With rain that falls from heav - en



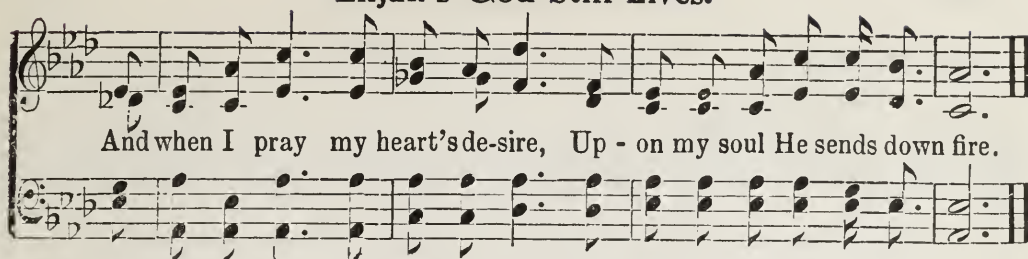
And doubting ones be - liev'd and found E - li - jah's God was liv - ing
And chains of in - bred sin will break, E - li - jah's God is liv - ing
You must pray thro' like all the rest, And show - ers shall be giv - en

CHORUS.



E - li - jah's God still lives to - day, To take the guilt of sin a - way

Elijah's God Still Lives.



And when I pray my heart's de-sire, Up - on my soul He sends down fire.

163


Secret Prayer.

C. H. G.

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Chas. H. Gabriel.

Male Voices sing the melody.

M. 69 = 



1. Sweet se - cret prayer, com - fort di - vine, There, O my
2. Sweet se - cret prayer, com - fort di - vine, There do Thine
3. Sweet se - cret prayer, com - fort di - vine, There do I



Lord, I know Thou art mine; Great Mas - ter, there in
arms, Lord, round me en - twine; Riv - ers of love and
feel I tru - ly am Thine; Heav'n's win-dows o - pen,



se - cret with Thee,... Heav-en comes near-er and near-er to me.
mer - cy there flow,... Balm for all sor-row that mor-tal can know.
Je - sus is near,... Near to my soul, and the Fa - ther will hear.

CHORUS.

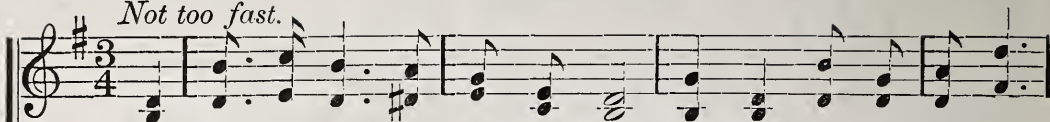


Blessings attend and fol-low us there; Heaven comes nearer and nearer in prayer.

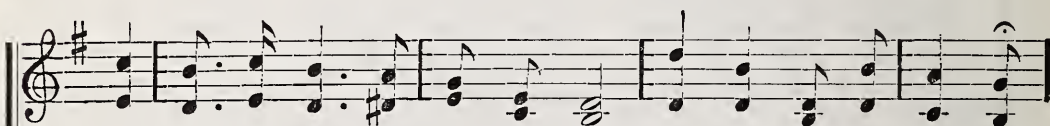
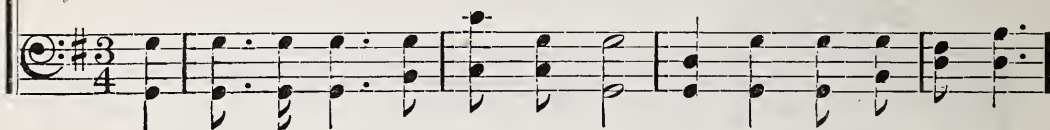
Ira Duley Ogdon.

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B. D. Ackley.

Not too fast.

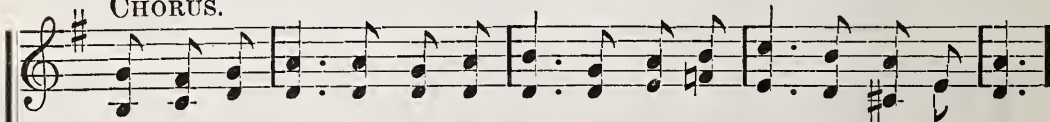
1. There is a name I love to hear, Je - sus, bless-ed Je - sus!
2. There is a pic - ture in my heart, Je - sus, bless-ed Je - sus!
3. There is a sa - cred mem - o - ry, Je - sus, bless-ed Je - sus!
4. There is a home in love di - vine, Je - sus, bless-ed Je - sus!



It falls like mu - sic on my ear, Je - sus, bless-ed Je - sus!
 It makes the lov - ing tear-drops start, Je - sus, bless-ed Je - sus!
 Of Beth - le - hem to Cal - va - ry, Je - sus, bless-ed Je - sus!
 I am so glad that He is mine, Je - sus, bless-ed Je - sus!



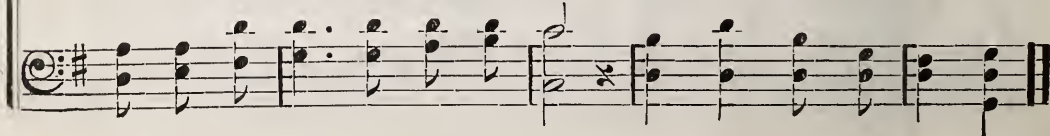
CHORUS.



No oth - er is so dear to me, As Je - sus Lamb of Cal - va - ry,



His pre - cious life He gave for me, Je - sus, bless - ed Je - sus!



Memories of Mother.

Fred P. Morris.

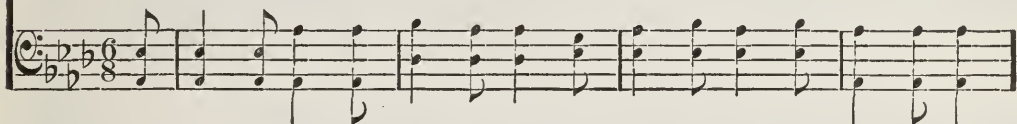
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Robert Harkness.

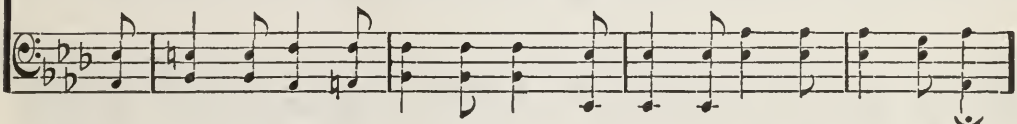
M. 69 = ♩.



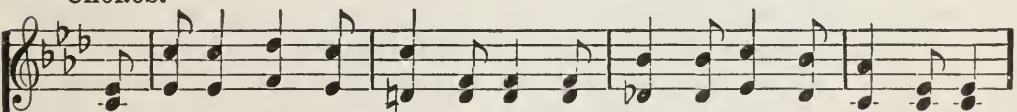
1. My mother's hand is on my brow, Her gen - tle voice is plead - ing now;
2. Once more I see that look of pain, The anguish in those eyes a - gain;
3. While others scorned me in their pride She gen - tly drew me to her side;
4. The mem - o - ries of by - gone years, My mother's love, my mother's tears,
5. I'm com - ing home, by sin be - set, For Je - sus loves me e - ven yet;



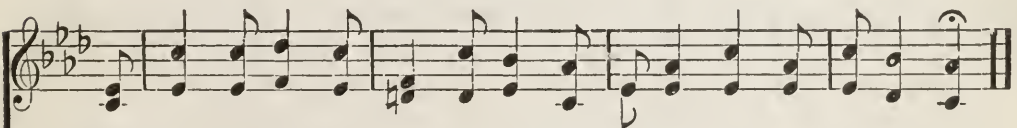
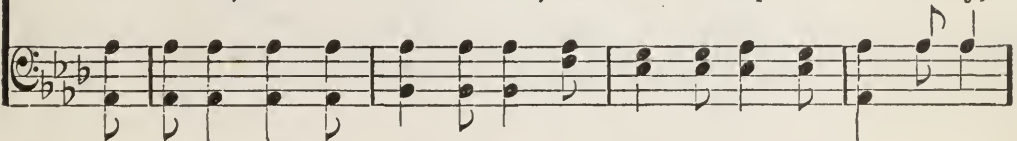
A - cross the years so marred by sin What mem - o - ries of love steal in!
 My heart is sad, for well I know My sin has caused this bit - ter woe.
 When all the world had turned a - way My moth - er stood by me that day.
 The thought of all her con - stant care Doth bring the an - swer to her prayer.
 My mother's love brings home to me The great - er love of Cal - va - ry.



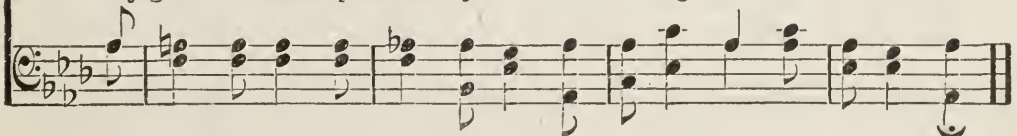
CHORUS.



O moth - er, when I think of thee, 'Tis but a step to Cal - va - ry;

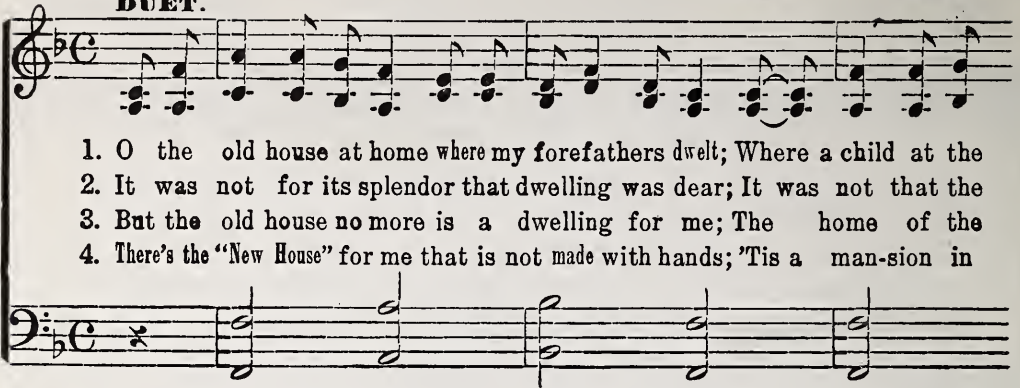


Thy gen - tle hand up - on my brow Is lead - ing me to Je - sus now.

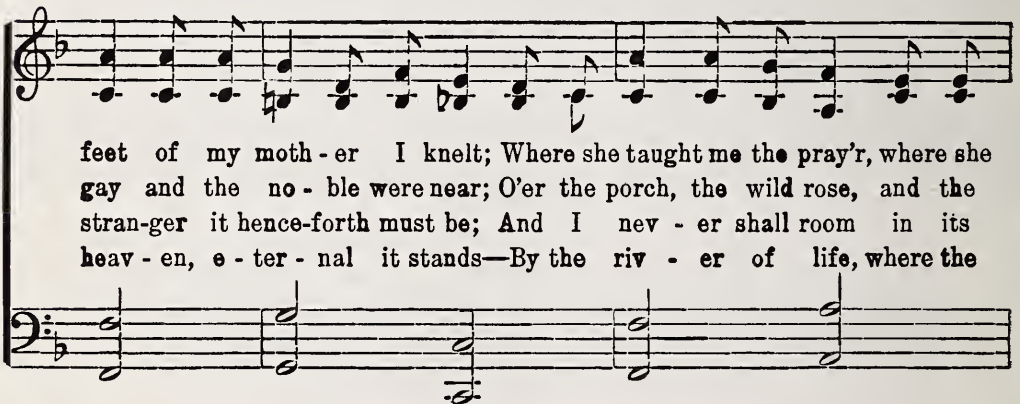


Old English.
DUET.

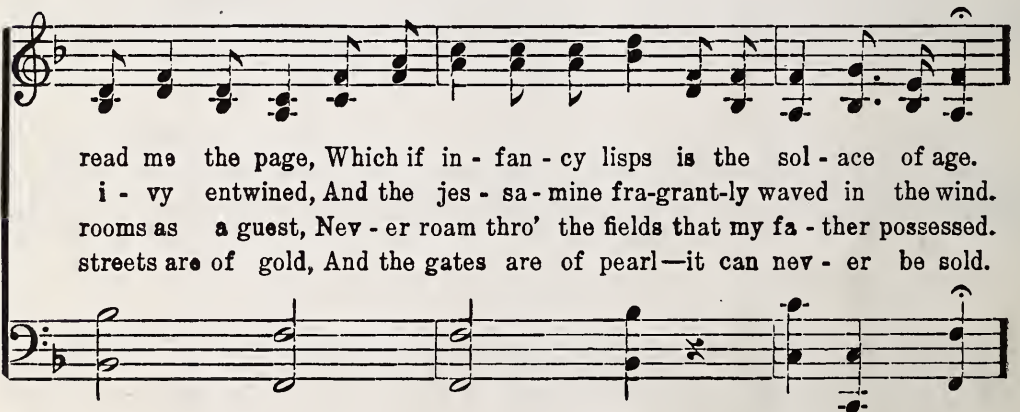
Arranged by E. Bristow.



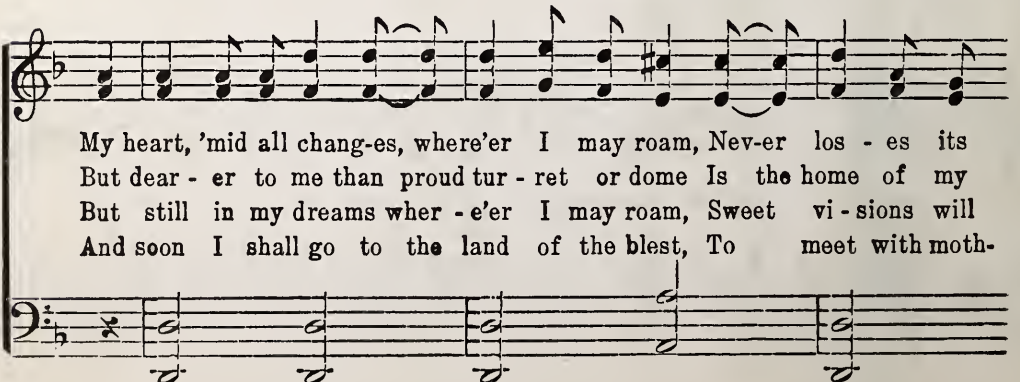
1. O the old house at home where my forefathers dwelt; Where a child at the
 2. It was not for its splendor that dwelling was dear; It was not that the
 3. But the old house no more is a dwelling for me; The home of the
 4. There's the "New House" for me that is not made with hands; 'Tis a man-sion in



feet of my moth-er I knelt; Where she taught me the pray'r, where she
 gay and the no-ble were near; O'er the porch, the wild rose, and the
 stran-ger it hence-forth must be; And I nev-er shall room in its
 heav-en, e-ter-nal it stands—By the riv-er of life, where the

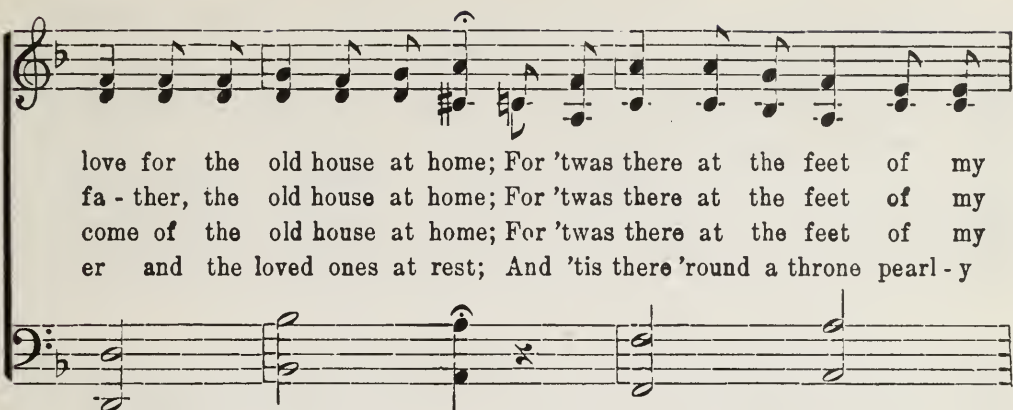


read me the page, Which if in-fan-cy lisps is the sol-ace of age.
 i-vy entwined, And the jes-sa-mine fragrant-ly waved in the wind.
 rooms as a guest, Nev-er roam thro' the fields that my fa-ther possessed.
 streets are of gold, And the gates are of pearl—it can nev-er be sold.

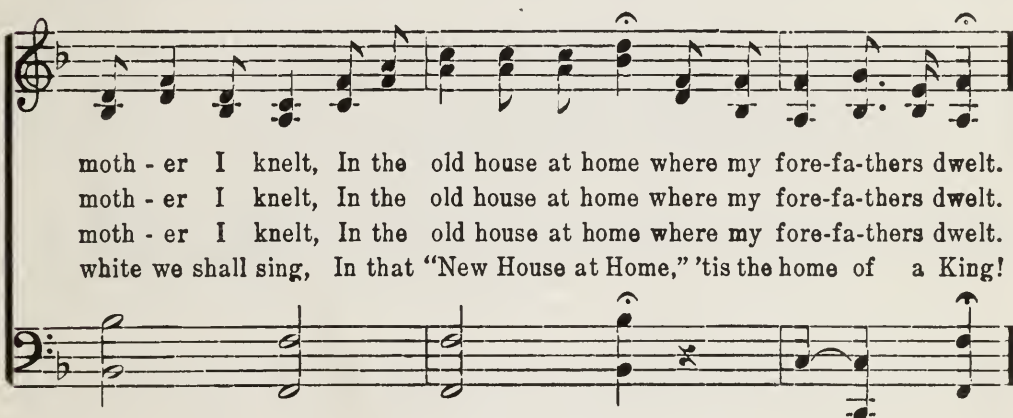


My heart, 'mid all chang-es, where'er I may roam, Nev-er los-es its
 But dear-er to me than proud tur-ret or dome Is the home of my
 But still in my dreams wher-e'er I may roam, Sweet vi-sions will
 And soon I shall go to the land of the blest, To meet with moth-

The Old and New Home.

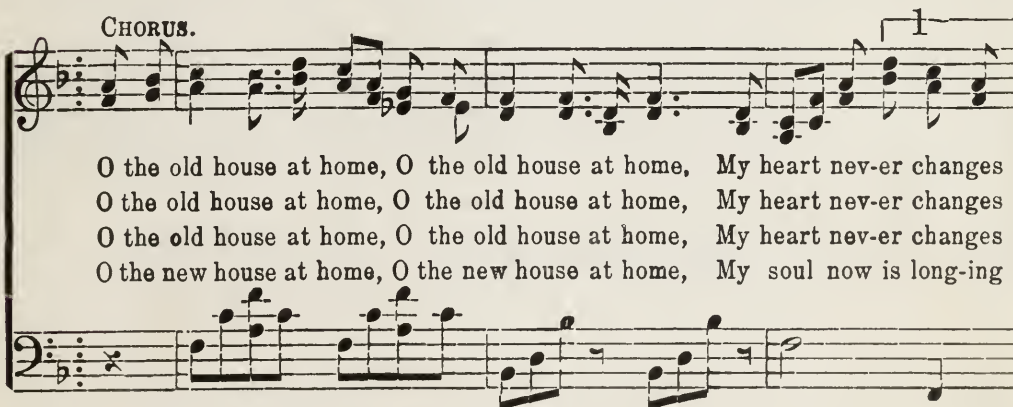


love for the old house at home; For 'twas there at the feet of my
fa - ther, the old house at home; For 'twas there at the feet of my
come of the old house at home; For 'twas there at the feet of my
er and the loved ones at rest; And 'tis there 'round a throne pearl - y

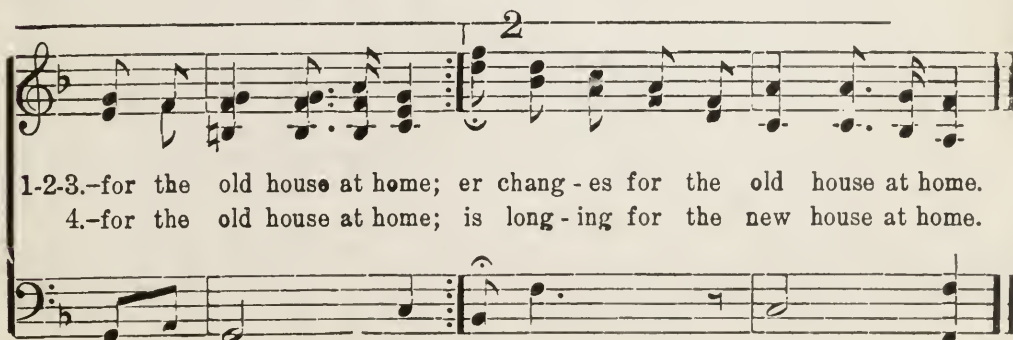


moth - er I knelt, In the old house at home where my fore-fa - thers dwelt.
moth - er I knelt, In the old house at home where my fore-fa - thers dwelt.
moth - er I knelt, In the old house at home where my fore-fa - thers dwelt.
white we shall sing, In that "New House at Home," 'tis the home of a King!

CHORUS.



O the old house at home, O the old house at home, My heart nev - er changes
O the old house at home, O the old house at home, My heart nev - er changes
O the old house at home, O the old house at home, My heart nev - er changes
O the new house at home, O the new house at home, My soul now is long - ing



1-2-3.-for the old house at home; er chang - es for the old house at home.
4.-for the old house at home; is long - ing for the new house at home.

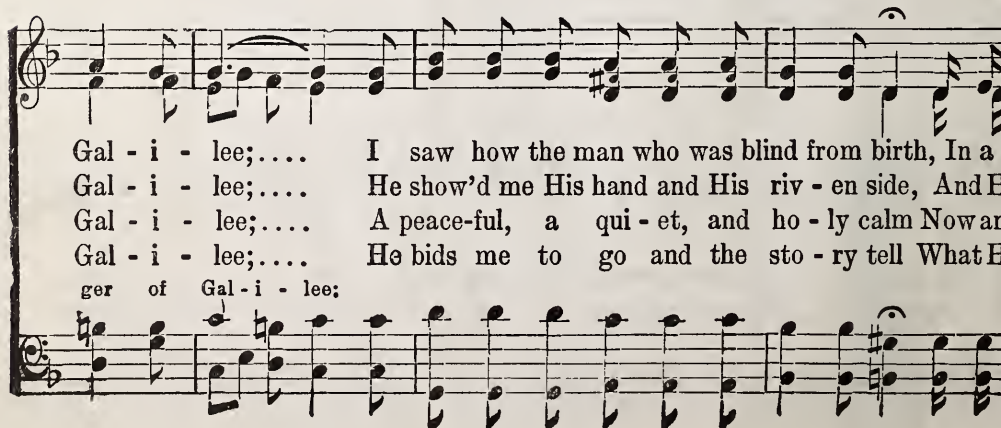
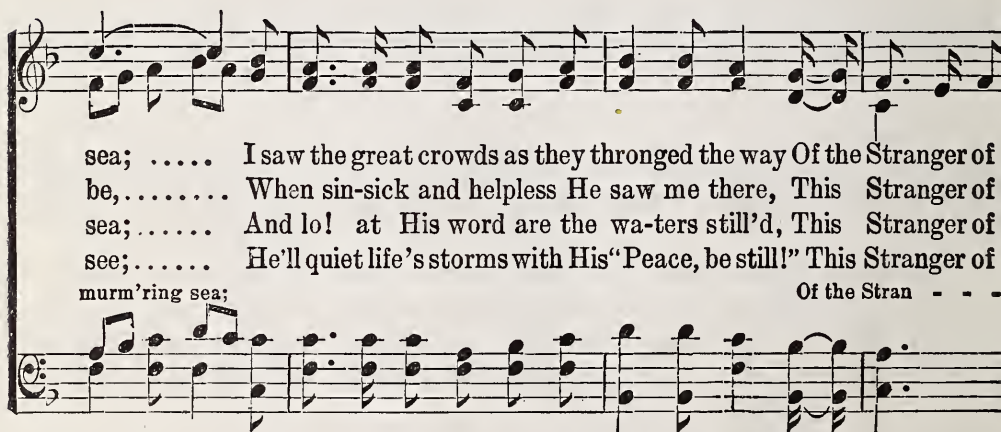
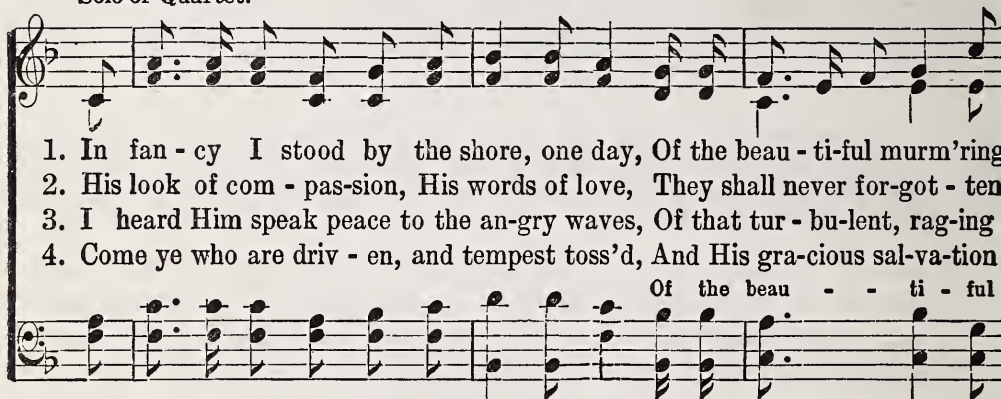
Mrs. C. H. M.

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The Standard Publishing Co., owners.

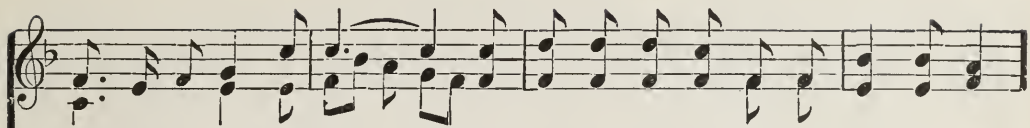
Mrs. C. H. Morris.



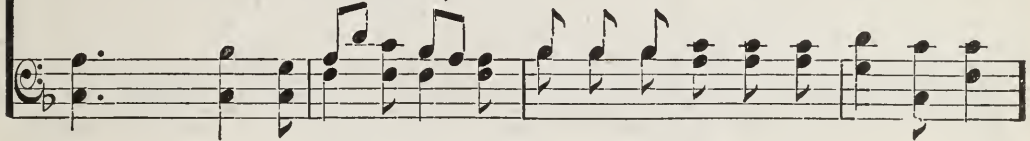
Solo or Quartet.



The Stranger of Galilee.



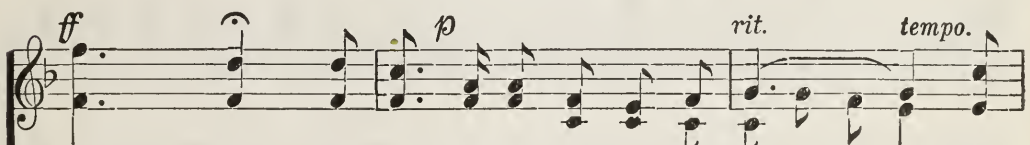
mo - ment was made to see; The lame was made whole by the matchless skill
 whispered "It was for thee!" My bur - den fell off at the pierc - ed feet
 ev - er a - bides with me; He hold - eth my life in His might - y hands,
 ev - er to you will be, If on - ly you let him with you a - bide,
 mo - - ment was made to see;



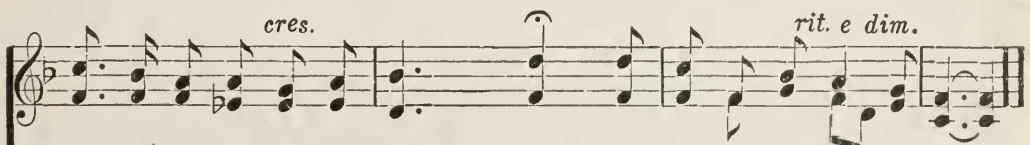
CHORUS.



Of the Stran-ger of Gal - i - lee.
 Of the Stran-ger of Gal - i - lee. And I felt I could love Him for-
 This Stran-ger of Gal - i - lee.
 This Stran-ger of Gal - i - lee. 4th v. Oh my friend won't you love Him for-

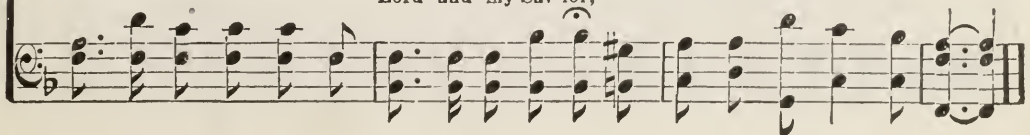


ev - - er, So gra-cious and ten - der was He!..... I
ev - - er, So gra-cious and ten - der was He!..... Ac-
ev - er and ev - er, so ten - der is He!



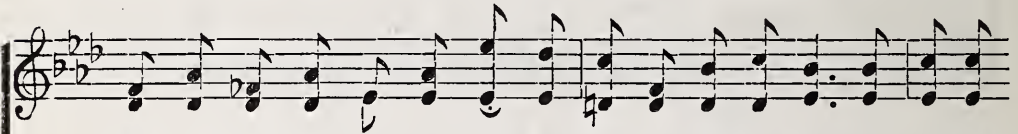
claim'd Him that day as my Sav - - ior, This Stranger of Gal - i - lee.
 cept Him to-day as your Sav - - ior This Stranger of Gal - i - lee.

Lord and my Sav-ior,

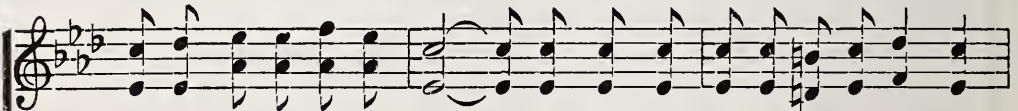




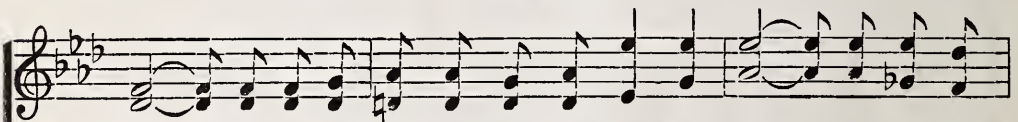
1. You ask me how I gave my heart to Christ? O yes, I know! There
 2. You ask me when I gave my heart to Christ? Yes, I can tell! The
 3. You ask me where I gave my heart to Christ? Yes, I can say! That



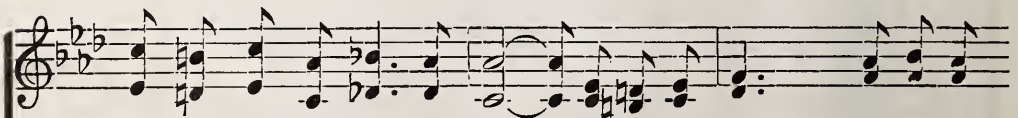
came a yearn-ing in my soul for Him, So long a - go, I found earth's
 day, and just the hour, in - deed, I now Re-mem-ber well; It was when
 sa - cred place can nev - er fade from sight, As yes - ter-day; Per-haps He



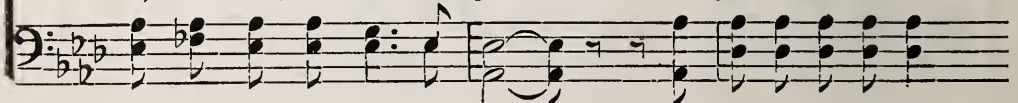
fairest flow'rs would fade and die, I wept for something that would sat-is-
 I was struggling all a - lone, The light of His for-giv-ing spir - it
 tho't it bet-ter I should not For - get the place, for I should love the



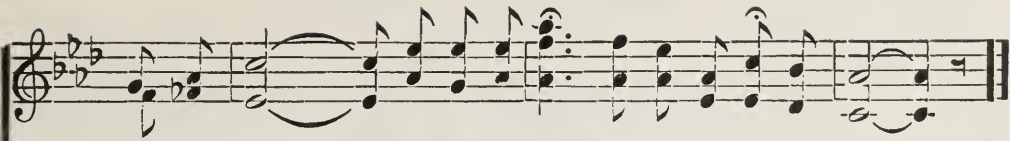
fy, And in my grief, somehow, I seemed to dare To lift my
 shone In - to my heart all cloud - ed o'er with sin, That I un-
 spot, And un - til I be - hold Him face to face, 'Twill be to



brok - en heart to Him in pray'r. O yes, I know! And I can
 locked the door and let Him in.
 me, on earth, the dear - est place. O yes, I know! And I



I Know.



tell you how..... I know, I know He is my Sav-ior now.
 can tell you how
 tell you when;..... I know, I know He in so dear since then.
 can tell you when;
 tell you where;..... I know, I know He came and blest me there.
 can tell you where;



169

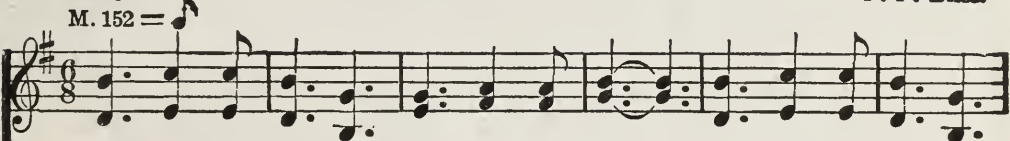
"Almost Persuaded."

P. P. B.

COPYRIGHT, 1902, BY THE JOHN CHURCH CO.

P. P. Bliss.

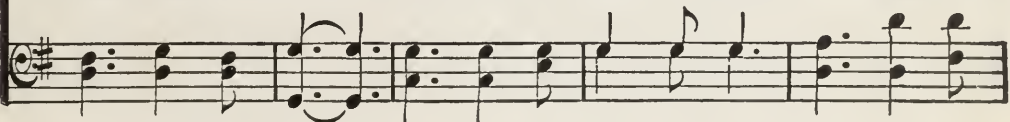
M. 152 =



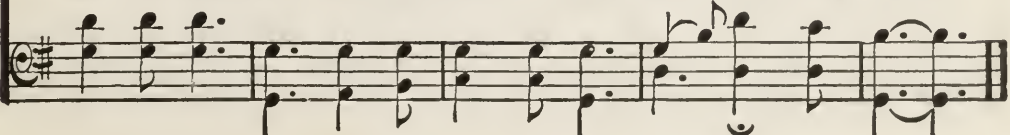
1. "Al - most per-suad - ed" now to be - lieve; "Al - most per-suad-ed"
2. "Al - most per-suad - ed"—come, come to - day! "Al - most per-suad-ed"—
3. "Al - most per-suad - ed"—har - vest is past! "Al - most per-suad-ed"—



Christ to re - ceive; Seems now some soul to say: "Go, Spir - it,
 turn not a - way! Je - sus in - vites you here, An - gels are
 doom comes at last! "Al - most" can - not a - vail, "Al - most" is



go Thy way, Some more con - ven - ient day On Thee I'll call."
 ling'ring near, Prayers rise from hearts so dear; O wan - derer, come!
 but to fail; Sad, sad, that bit - ter wail: "Al - most—but lost!"



Katharine Lee Bates.

Samuel A. Ward

M. 100 = ♩

1. O beau - ti - ful for spa - ci - ous skies, For am - ber waves of grain;...

2. O beau - ti - ful for pil - grim feet, Whose stern, im - pas - sioned stress...

3. O beau - ti - ful for he - roes proved In lib - er - at - ing strife,...

4. O beau - ti - ful for pa - triot dream That sees be - yond the years...

For pur - ple moun - tain maj - es - ties A - bove the fruit - ed plain!

A thor - ough - fare for free - dom beat A - cross the wil - der - ness!

Who more than self their coun - try loved, And mer - cy more than life!

Thine al - a - bas - ter cit - ies gleam Un - dimmed by hu - man tears!

A - mer - i - ca! A - mer - i - ca! God shed His grace on thee,

A - mer - i - ca! A - mer - i - ca! God mend thine ev - 'ry flaw,

A - mer - i - ca! A - mer - i - ca! May God thy gold re - fine

A - mer - i - ca! A - mer - i - ca! God shed His grace on thee,

And crown thy good with broth - er - hood From sea to shin - ing sea!

Con - firm thy soul in self - con - trol, Thy lib - er - ty in law!

Till all suc - cess be no - ble - ness, And ev - 'ry gain di - vine!

And crown thy good with broth - er - hood From sea to shin - ing sea!

Fanny J. Crosby.

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B. D. Ackley.

M. 58 = ♩.

1. O Sav - ior, I come like the poor, wear-y dove, A ref-uge to find in the
 2. I come to be cleansed in the fountain so free, The fountain of life Thou hast
 3. O Sav - ior, I long for Thy glo - ry to live, I sigh for the peace that the
 4. O Sav - ior divine, Thou hast answered my prayer; Now sweetly I rest from my

ark of Thy love; I know Thou art wait-ing my soul to re - store; O
 o - pened for me; I know Thou art will-ing my soul to re - store; O
 world can-not give; Thy grace and Thy Spir-it my soul can re - store; O
 bur - den of care; My soul is up-lift - ed, my sor-row is o'er; O

CHORUS.

help me, I pray Thee, to wan - der no more. To wan - der no more, to

wan - der no more, Dear Sav - ior, I pray Thee, O help me to wander no more.

Fanny J. Crosby.

Silas J. Vail.

1. Say, where is thy refuge, poor sin-ner, And what is thy prospect to-day?
 2. The Master is calling thee, sin - ner, In tones of compassion and love,
 3. As sum-mer is wan-ing, poor sin-ner, Re-pent, ere the sea-son is past;

Why toil for the wealth that will per-ish, The treasures that rust and de-cay?
 To feel that sweet rapture of par-don, And lay up thy treasure a - bove;
 God's goodness to thee is ex-tend - ed, As long as the day-beam shall last;

Oh! think of thy soul, that for-ev - er Must live on e - ter - ni-ty's shore,
 Oh! kneel at the cross where He suffered, To ransom thy soul from the grave;
 Then slight not the warning re-pea-t-ed With all the bright moments that roll,

When thou in the dust art for-got - ten, When pleasure can charm thee no more.
 The arm of His mer-cy will hold thee, The arm that is might-y to save.
 Nor say, when the harvest is end - ed, That no one hath cared for thy soul.

Where Is Thy Refuge?

CHORUS.

'Twill prof - it thee nothing, but fear - ful the cost, To gain the whole world

if thy soul should be lost! To gain the whole world if thy soul should be lost.

173

Jesus Bids Us Shine.

E. A. H.

M. 72 = ♩

Reissue, 1922, by Chas. H. Gabriel. Renewal,
Homer A. Rodeheaver, owner.

Eva A. Higgins.

1. Je - sus bids us shine with a bright, bright light! Bright lit-tle gems in the
2. Je - sus bids us fol - low, where He may lead; All that He tells us we'll
3. Je - sus bids us love Him with all our heart; Oh, with His love may we

Sav-ior's sight; Shin-ing for the Mas-ter with all our might, Shine, shine, shine.
try to heed; Scatter-ing a-bout us the gos-pel seed, Shine, shine, shine.
nev - er part; But, while lit-tle children, for heav'n we'll start, Shine, shine, shine.

D. S.—Hear the Master's voice saying: "Shine for me!" Shine, shine, shine.

CHORUS.

Bright lit-tle jew - els we will be; 'Shining with a light that all can see;

Copyright, 1903, by The Winona Publishing Co., R. A. Torrey, owner.

Dr. Victor M. Staley.

Chas. H. Gabriel.

1. Some day 'twill all be o-ver—the toils and cares of life; Some
 2. Some day I'll see the man-sions of heav-en's cit-y fair; Some
 3. Some day I'll see the Sav-ior, and know Him, face to face; Some

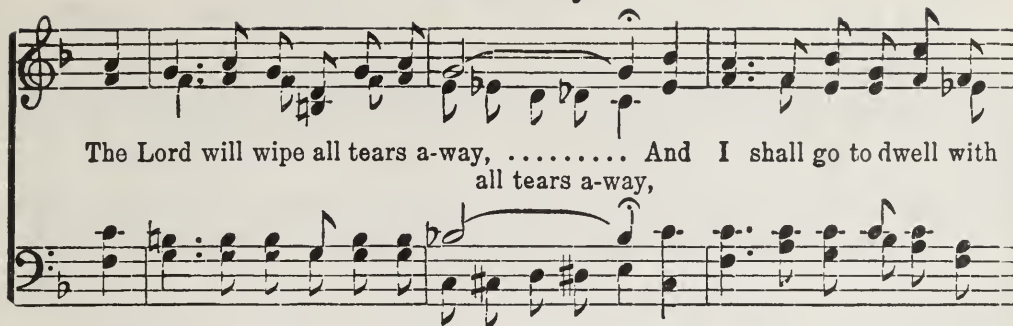
day the world be vanquished With all this mortal strife; Some day, the jour-ney
 day I'll greet with pleasure The dear ones waiting there; Some day, I'll hear the
 day receive, unmeasured, The blessings of His grace; Some day He'll smile up-

end-ed, I'll lay my bur-den down; Some day, in realms su-per-nal Re-
 voic-es Of God's an-gel-ic throng; Some day I'll join the cho-rus In
 on me From that white throne a-bove; Some day I'll know the full-ness Of

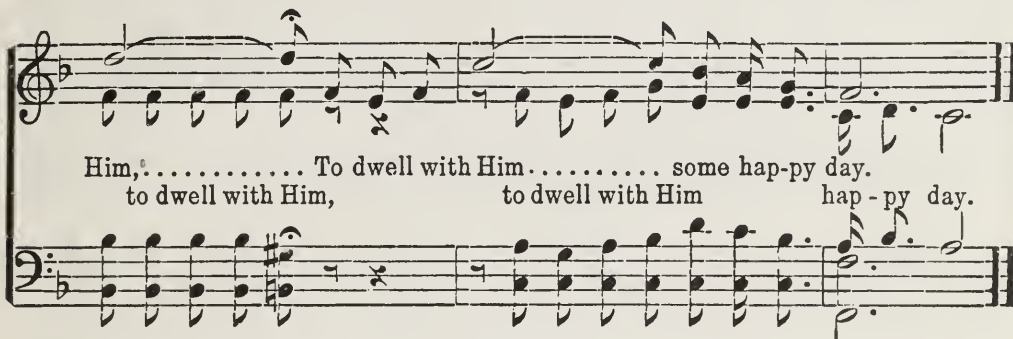
CHORUS.

ceive, at last my crown. Some day,..... some hap-py day,.....
 heav'n's immortal song.
 His un-dy-ing love. Some happy day, some happy day

Some Day.



The Lord will wipe all tears a-way, And I shall go to dwell with
all tears a-way,



Him, To dwell with Him some hap-py day.
to dwell with Him, to dwell with Him hap-py day.

175

Just As My Father Wills.

Harriet E. Jones.

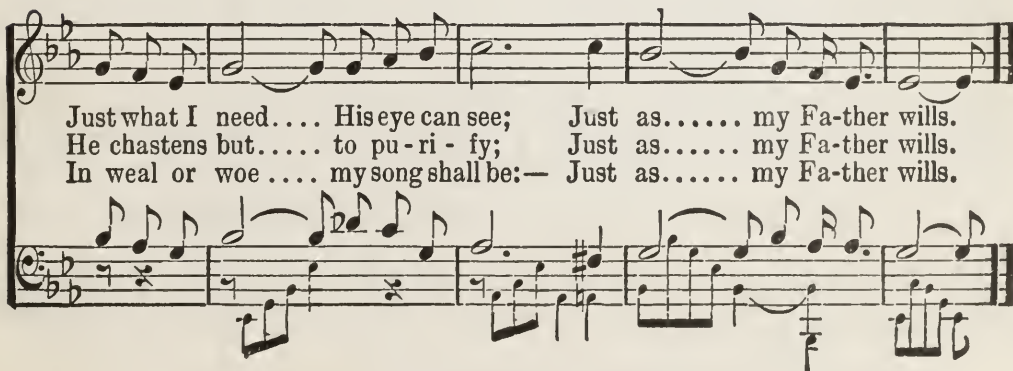
COPYRIGHT, 1922, BY CHAS. H. GABRIEL.
RENEWAL.

Chas. H. Gabriel.

M. 120=



1. Just as He wills, ... so let it be, ... Whose hand shall mark my path for me,
2. Just as He wills, ... who knoweth why ... Dark clouds sometimes must veil the sky,—
3. Just as He wills, ... enough for me, ... The God I trust the end can see;



Just what I need. ... His eye can see; Just as my Fa-ther wills.
He chastens but to pu-ri - fy; Just as my Fa-ther wills.
In weal or woe my song shall be;— Just as my Fa-ther wills.

W. L. T.

WILL L. THOMPSON.

SOLO.

Organ.

1. A sin - ner was wand'ring at e - ven - tide, His tempter was watching
2. He stopp'd and listen'd to ev'-ry sweet chord, He re-mem-bered the time

by at his side; In his heart raged a battle for right against wrong, But hark! from
once lov'd the Lord; Come on! says the tempter, come on with the throng; But hark! from

QUARTET. *pp*

church he hears the sweetsong: Je-sus, lov-er of my soul, Let me to Thy bosom fly,
church again swells the song: While the billows near me roll, While the tempest still is high.

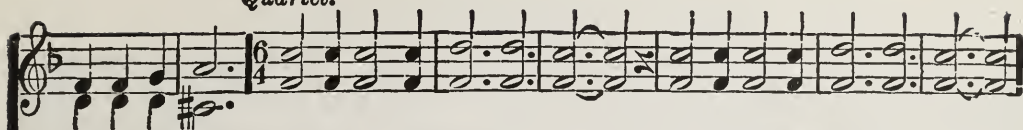
SOLO.

O tempt-er, de - part, I have served thee too long; I fly to the Saviour, H

dwells in that song. O Lord, can it be that a sinner like me, May find a sweet refuge

The Sinner and the Song—Concluded.

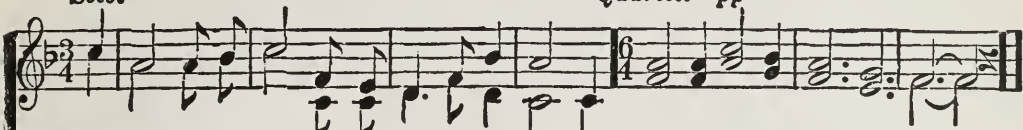
Quartet.



coming to Thee? Oth-er ref-uge have I none, Hangs my helpless soul on Thee.

Solo.

Quartet. pp



I come, Lord, I come, Thou'lt forgive the dark past, And Oh, receive my soul at last.

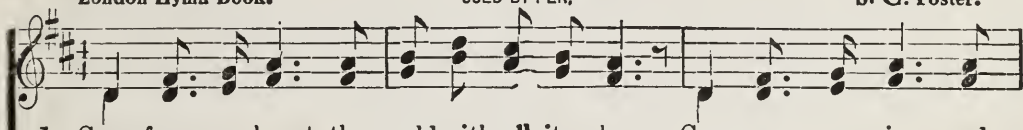
177

I Love Him.

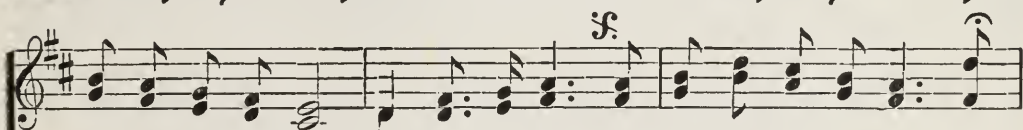
London Hymn Book.

USED BY PER,

S. C. Foster.



1. Gone from my heart the world with all its charm; Gone are my sins and
2. Once I was lost up - on the plains of sin; Once was a slave to
3. Once I was bound, but now I am set free; Once I was blind, but

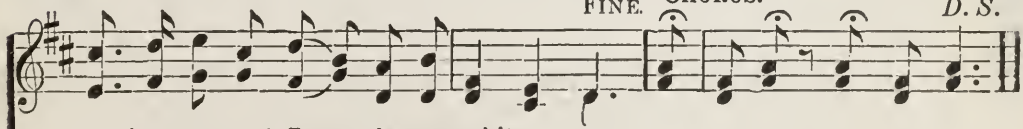


all that would a-larm; Gone ev - er-more, and by His grace I know The
doubts and fears within; Once was a - fraid to trust a lov - ing God, But
now the light I see; Once I was dead, but now in Christ I live, To

D. S. — Be-cause He first loved me, And

FINE. CHORUS.

D. S.



pre-cious blood of Je-sus cleanses white as snow.
now my guilt is washed a-way in Je - sus' blood. I love Him, I love Him,
tell the world the peace that He alone can give.

purchased my sal - va - tion On Calv'ry's tree.

Mother Knows.

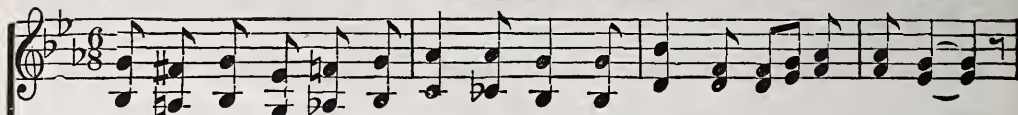
Solo and Duets.

FROM WHITE RIBBON VIBRATIONS BY PER. ENGLEWOOD, COLO.

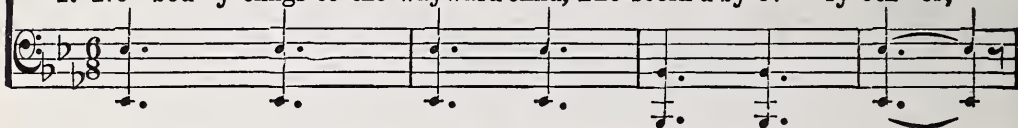

Anon.

COPYRIGHT, 1890, BY FLORA H. CASSEL.



Flora Hamilton Cassel.



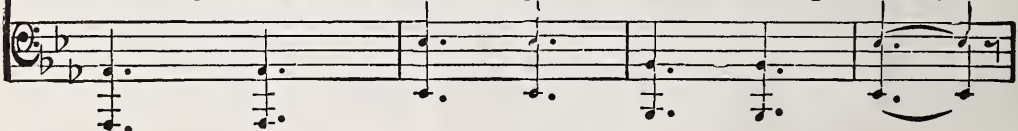
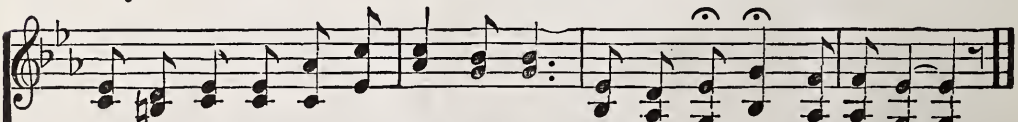
1. No - bod - y knows of the work it makes To keep the home to-gether,
 2. No - bod - y knows of the sleep-less care Bestowed on ba - by broth - er,
 3. No - bod - y knows of the anxious fears, Lest darlings may not weath - er,
 4. No - bod - y clings to the wayward child, Tho' scorn'd by ev - 'ry oth - er,

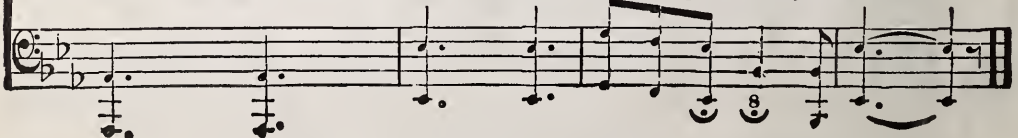
No - bod - y knows of the steps it takes, No - bod - y knows but moth - er;
 No - bod - y knows of the tend - er pray'r, No - bod - y knows but moth - er;
 Storms of this life in the com - ing years, No - bod - y knows but moth - er;
 Leads it so gen - tly from path - ways wild, No - bod - y can but moth - er;

No - bod - y list - ens to child - ish woes, Which kiss - es on - ly smoth - er,
 No - bod - y knows of the lessons taught, Of lov - ing one an - oth - er;
 No - bod - y knows of the tears that start, The grief she glad - ly smoth - er,
 No - bod - y knows of the hour - ly pray'r, For him, our err - ing broth - er,

No - bod - y's pain'd by the might - y blow, No - bod - y, — on - ly moth - er.
 No - bod - y knows of the patience sought, No - bod - y, — on - ly moth - er.
 No - bod - y knows of the break - ing heart, No - bod - y, — on - ly moth - er.
 Pride of her heart, once so pure and fair, No - bod - y, — on - ly moth - er.



Copyright, 1920, by Robert Harkness. International copyright secured.

R. H.

Owned by Robert H. Coleman and Robert Harkness.

Robert Harkness.

1. On life's pathway I am nev-er lone-ly, My Lord is with me, my Lord di -
 2. I shall not be lone-ly in my sor-row, He will sus-tain me un-til the
 3. I shall not be lone-ly in the val-ley, Tho' shadows gath-er, I will not

vine; Ev - er pres - ent Guide, I trust Him on - ly, No lon-ger
 end; Dark-est night He turns to bright-est mor-row, No lon-ger
 fear; He has prom - ised ev - er to up - hold me, No lon-ger

CHORUS.
 lone-ly, for He is mine....
 lone-ly, He is my Friend.... No longer lone-ly, No longer lone-ly, For
 lone-ly, He will be near....

Je-sus is the Friend of friends to me;..... No longer lone-ly, No lon-ger
 to me;

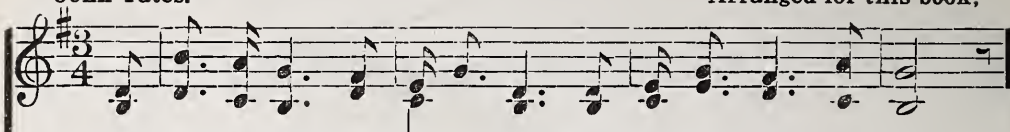
lone-ly, For Je - sus is the Friend of friends to me.
 of friends to me.

The Model Church.

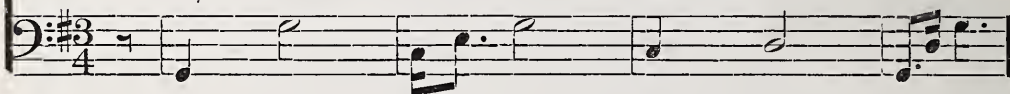
May be used as a reading with instrumental accompaniment.

John Yates.

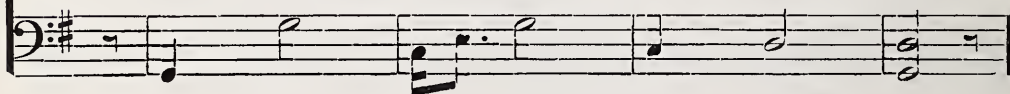
Arranged for this book.



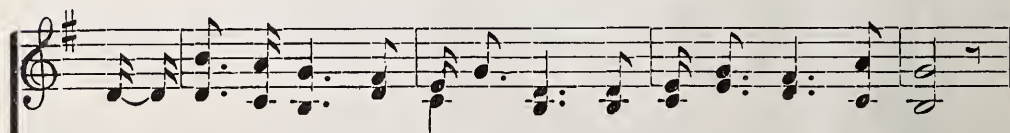
1. Well, wife, I've found the mod-el church, And worshipp'd there to - day;
2. The sex-ton did not set me down A-way back by the door;
3. I wish you'd heard the sing-ing, wife, It had the old time ring;



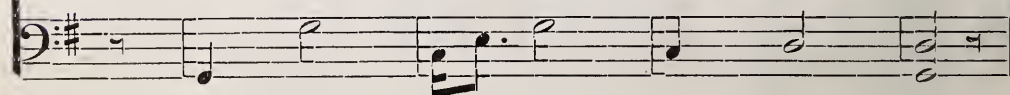
It made me think of good old times, Be-fore my hair was gray;
 He knew that I was old and deaf, And saw that I was poor;
 The preach-er said with trumpet voice, "Let all the peo - ple sing!"



The meet-ing house was fin - er built, Than they were years a - go,
 He must have been a Chris-tian man, He led me bold - ly thro'
 "Old Cor - o - na - tion," was the tune, The mu - sic up - ward roll'd,



But then I found when I went in, It was not built for show.
 The long aisle of that crowd-ed church, To find a pleas - ant pew.
 Till I tho't I heard the an-gel-choir Strike all the harps of gold.



The Model Church.

4 My deafness seemed to melt away,
 My spirit caught the fire;
 I joined my feeble trembling voice
 With that melodious choir;
 And sang, as in my youthful days,
 "Let angels prostrate fall;



5 I tell you, wife, it did me good
 To sing that hymn once more;
 I felt like some wrecked mariner
 Who gets a glimpse of shore.
 I almost want to lay aside
 This weather-beaten form,
 And anchor in the blessed port,
 Forever from the storm.

6 'Twas not a flowery sermon, wife,
 But simple gospel truth;
 It fitted humble men like me;
 It suited hopeful youth.

To win immortal souls to Christ,
 The earnest preacher tried;
 He talked not of himself, or creed,
 But Jesus crucified.

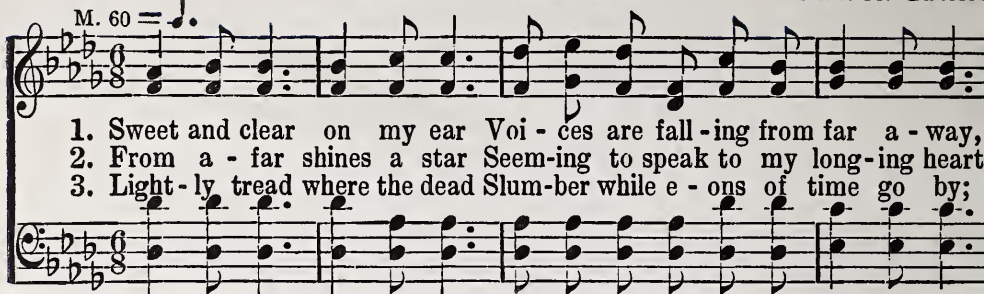
7 Dear wife, the toil will soon be o'er,
 The victory soon be won;
 The shining land is just ahead,
 Our race is nearly run;
 We're nearing Canaan's happy shore,
 Our home so bright and fair;
 Thank God, we'll never sin again;



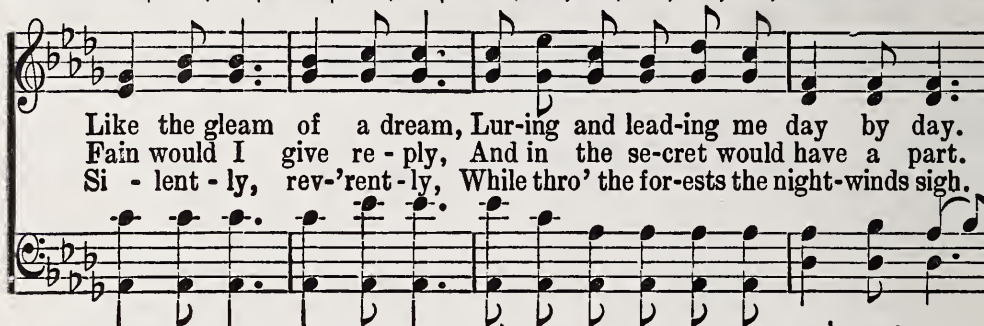
C. H. G.

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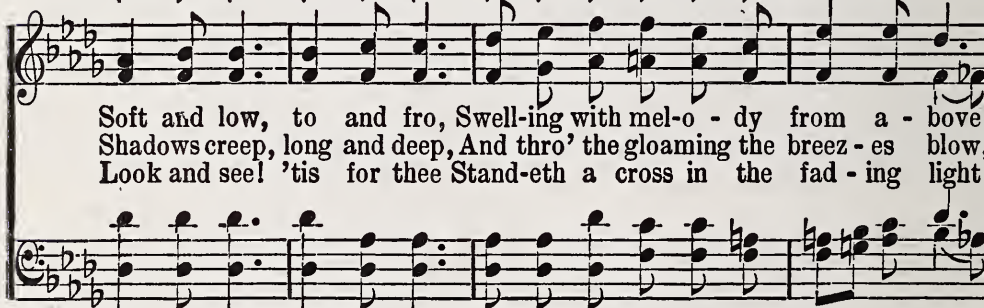
Chas. H. Gabriel

M. 60 = ♩ .


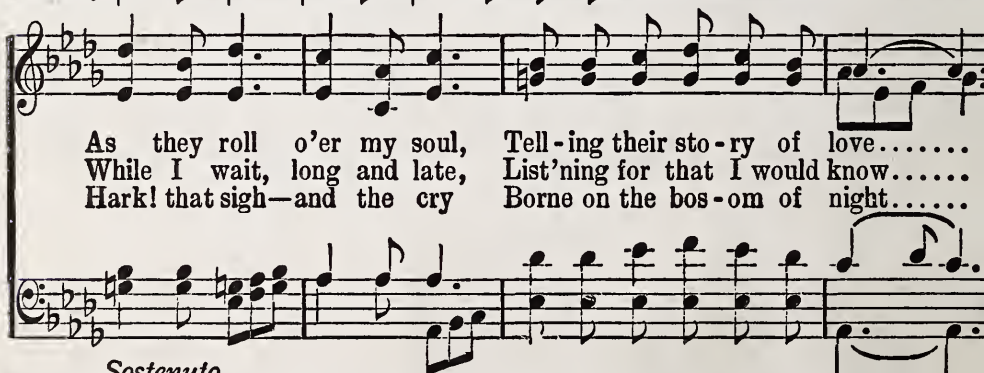
1. Sweet and clear on my ear Voi - ces are fall - ing from far a - way,
2. From a - far shines a star Seem - ing to speak to my long - ing heart
3. Light - ly tread where the dead Slum - ber while e - ons of time go by.



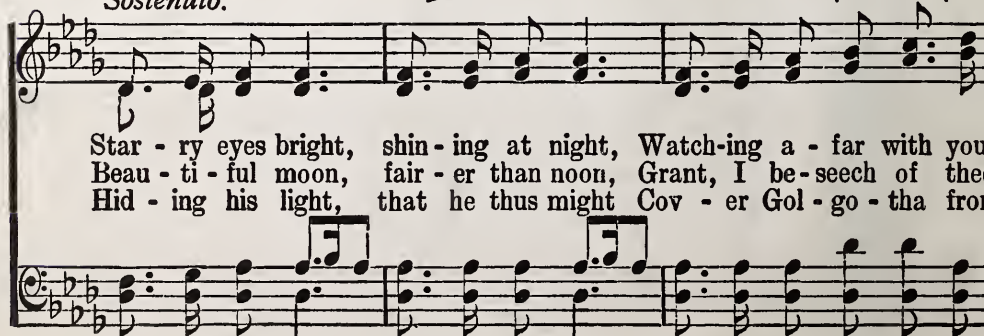
Like the gleam of a dream, Lur - ing and lead - ing me day by day.
Fain would I give re - ply, And in the se - cret would have a part.
Si - lent - ly, rev - 'rent - ly, While thro' the for - ests the night - winds sigh.



Soft and low, to and fro, Swell - ing with mel - o - dy from a - bove
Shadows creep, long and deep, And thro' the gloaming the breez - es blow.
Look and see! 'tis for thee Stand - eth a cross in the fad - ing light

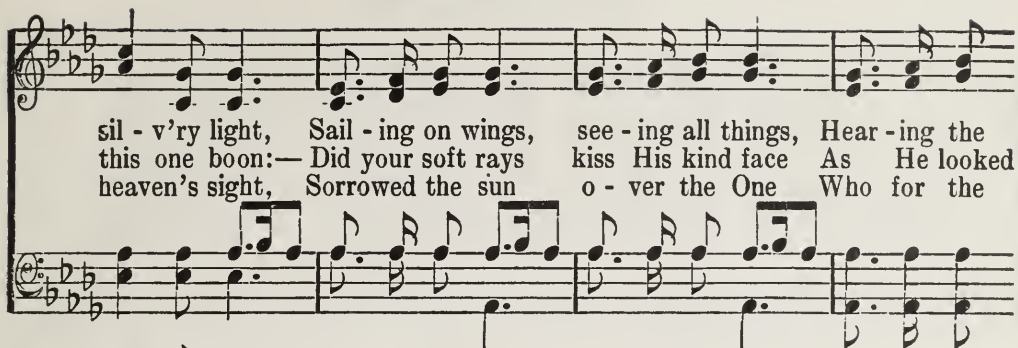


As they roll o'er my soul, Tell - ing their sto - ry of love.....
While I wait, long and late, List'ning for that I would know.....
Hark! that sigh—and the cry Borne on the bos - om of night.....

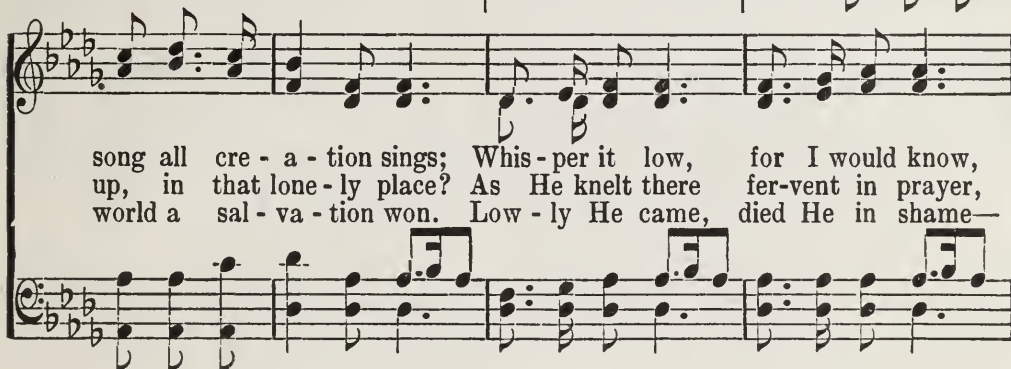
Sostenuto.


Star - ry eyes bright, shin - ing at night, Watch - ing a - far with you
Beau - ti - ful moon, fair - er than noon, Grant, I be - seech of the
Hid - ing his light, that he thus might Cov - er Gol - go - tha from

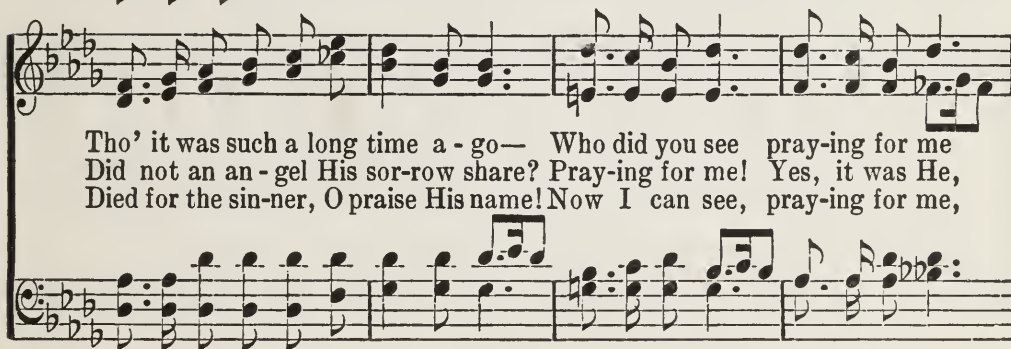
A Story of Love.



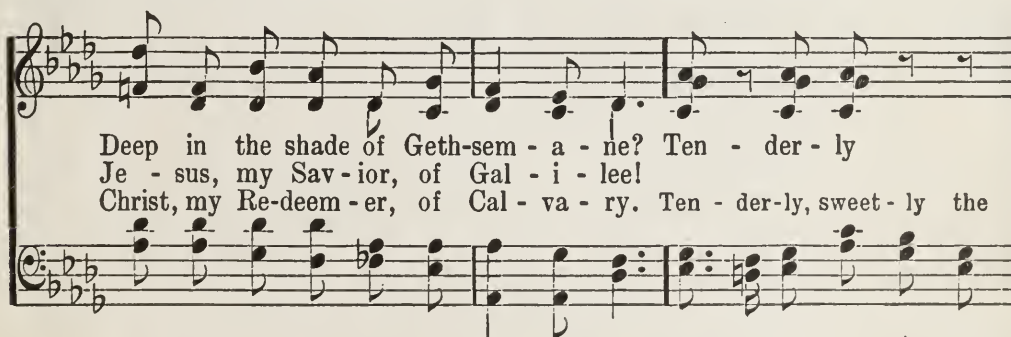
sil - v'ry light, Sail - ing on wings, see - ing all things, Hear - ing the
 this one boon:— Did your soft rays kiss His kind face As He looked
 heaven's sight, Sorrowed the sun o - ver the One Who for the



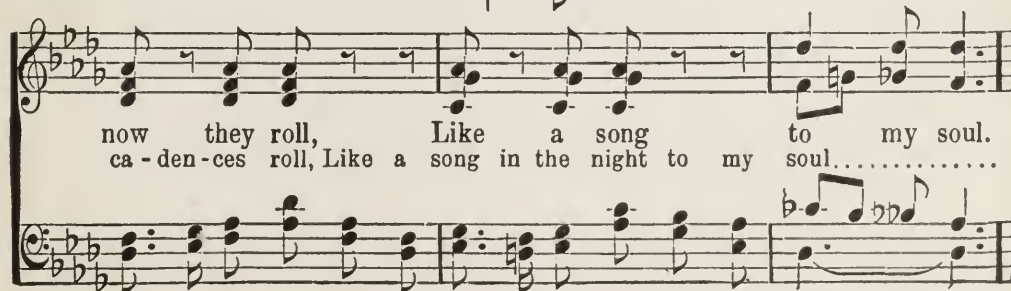
song all cre - a - tion sings; Whis - per it low, for I would know,
 up, in that lone - ly place? As He knelt there fer - vent in prayer,
 world a sal - va - tion won. Low - ly He came, died He in shame—



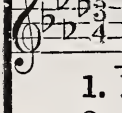
Tho' it was such a long time a - go— Who did you see pray - ing for me
 Did not an an - gel His sor - row share? Pray - ing for me! Yes, it was He,
 Died for the sin - ner, O praise His name! Now I can see, pray - ing for me,



Deep in the shade of Geth - sem - a - ne? Ten - der - ly
 Je - sus, my Sav - ior, of Gal - i - leel
 Christ, my Re - deem - er, of Cal - va - ry. Ten - der - ly, sweet - ly the



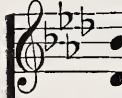
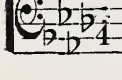
now they roll, Like a song to my soul.
 ca - den - ces roll, Like a song in the night to my soul.....



1.

2.

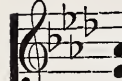
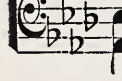
3.



do

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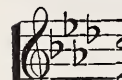
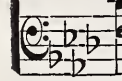
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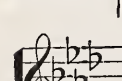
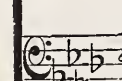
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v

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b

CHORUS.

Wonderful Love.

O it is won - der - ful that He should love me, And for my sins with His

life-blood a - tone! Oh, it is won - der - ful, won - der - ful, won - der - ful!

Yet to the world be it known, He brought me a - gain to His own.

183

Holy Ghost, With Light Divine.

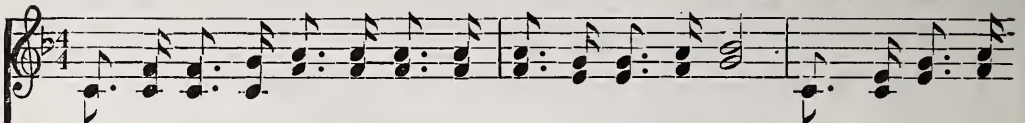
A. Reed.

Gottschalk.

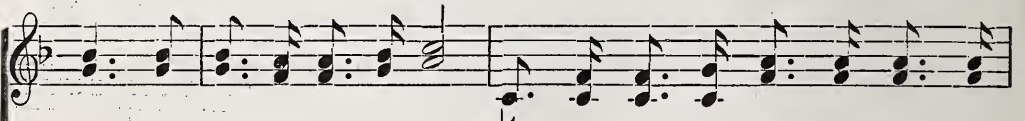
M. 96 = ♩

1. Ho - ly Ghost, with light di - vine, Shine up - on this heart of mine;
 2. Ho - ly Ghost, with pow'r di - vine, Cleanse this guilt-y heart of mine;
 3. Ho - ly Ghost, with joy di - vine, Cheer this saddened heart of mine;
 4. Ho - ly Spir - it, all di - vine, Dwell with - in this heart of mine;

Chase the shades of night a - way, Turn my dark-ness in - to day.
 Long hath sin with-out con-trol, Held do - min - ion o'er my soul.
 Bid my man - y sins de - part, Heal my wounded, bleeding heart.
 Cast down ev - 'ry i - dol throne, Reign su-preme—and reign a-lone.



1. Would you live for Je - sus and be al - ways pure and good? Would you walk with
 2. Would you have Him make you free, and fol - low at His call? Would you know the
 3. Would you in His kingdom find a place of constant rest? Would you prove Him



Him with - in the nar - row road? Would you have Him bear your bur - den,
 peace that comes by giv - ing all? Would you have Him save you, so that
 true each prov - i - den - tial test? Would you in His ser - vice la - bor



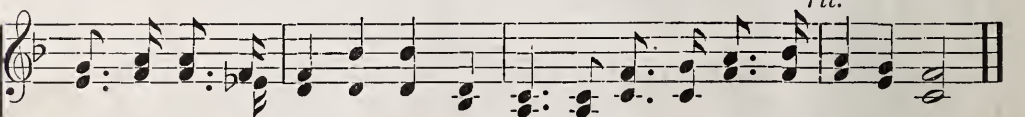
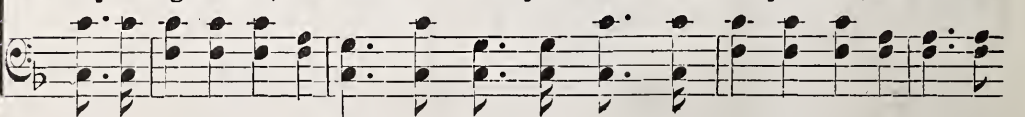
CHORUS.



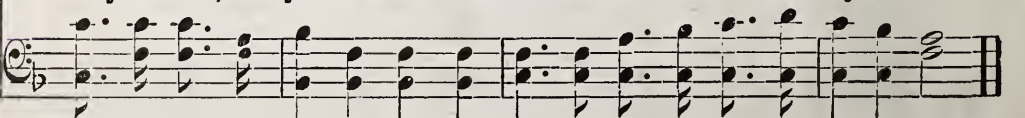
car - ry all your load? Let Him have His way with thee.
 you need nev - er fall? Let Him have His way with thee. His pow'r can make you
 al - ways at your best? Let Him have His way with thee.



what you ought to be; His blood can cleanse your heart and make you free; His love can



fill your soul, and you will see 'Twas best for Him to have His way with thee.



Index

Titles in light face type are SOLOS. Titles in black face type are DUETS, some of which, however, may also be used as SOLOS.

—A—		—I—		—S—	
A Child Of A King .103		I Am On The		Saved By Grace 10	
A Heart Like Thine 54		Shining Pathway .13		Secret Prayer .....163	
A Little While 93		I Have A Savior 33		Shadows .....118	
A Sinner Like Me ...151		I Know (Ackley) ...168		Silent Night, Holy .141	
A sinner made whole 69		I Know Him .....177		So May You 34	
A Story Of Love ...181		I Surrender All ....133		Some Day .....174	
All The Way to		I Walk With The .. 74		Some o' these days 39	
Calvary 65		I want to see Jesus 43		Somebody Cares 7	
Alone 47		I'll Go Where You .161		Sowing The Tares .. 78	
Almost Persuaded ...169		In The Garden With .11		Stay Thou near by 59	
America the Bea'tif'l 170		Into The Woods My 115		Step Out On The ..149	
An Evening Prayer 107		In The Dawn Of 86		Still Undecided 18	
An Old Account ... 80		In The Secret Of His 68		Sweeter As The Years 52	
At The Place Of		Is It I? .....146			
Prayer .....160					
—B—		—J—		—T—	
Beca'se Heloved meso 22		Jesus .....164		Take Up Thy Cross 100	
Better Each Day 89		Jesus Bids Us Shine 123		Tell Me The Story .. 1	
Bridge The Road To 38		Jesus Leads 23		That Was My Lord 104	
—C—		Jesus Loves Even Me 147		That's Why I Love .129	
Calling Thee 94		Jesus Lover Of My .45		The Angels in Heaven19	
Calvary .....145		Jesus Rose of Sharon 83		The Crown Of Thorns 90	
Christ Died .....113		Jesus the Savior		The end of the Road 27	
Christ Is All 96		of Men 29		The Good Old	
Christ Is Here 49		Jesus Thinks Of Me 120		Fashioned way ...42	
Closer To Jesus ....156		Jonah And The 40		The Great Judgment 106	
Columbia Song .....144		Just a whisp'ed prayer 77		The Hands Of The .. 37	
Confidence 82		Just As My Father .175		The Handwriting on 132	
—D—				The Hem Of His ... 99	
Dear little stranger 81		Keep On Believing .148		The Home Over There 84	
Deliverance will come 32				The Homeland ....122	
Drifting 17				The King At The ... 53	
—E—				The lights of home .92	
Elijah's God Still ..162		Laying My Treasure 110		The Lilly of The ... 15	
Even The Waifs ....117		Life's Railway to ..108		The Master Touched	
Every Prayer Will .101		Look In The Bible .158		The Heartstring .. 36	
—F—		Lord I Can't Stay .. 70		The Model Church ..180	
Fill Me Now .....125		Looking This Way .. 35		The Ninety and Nine 138	
Flee As A Bird 28		Love Led Him To .. 5		The Old and The ..166	
—G—				The Old-Fashioned . 8	
Glorious City 63		Make Me What You .57		The Old Rugged	
God In Us .....123		Meet Mother In The 12		Cross 64	
Going Through The 62		Memories Of Mother 165		The Open Door 31	
Good Night and		More Like Him ....112		The Palace of Light 41	
Good-Morning 4		Mother Knows ....178		The Palms 50	
Grace Greater Than 135		Mother's Prayers ...24		The pealy white city154	
—H—		My Ain Countrie ...152		The Prodigal Son .. 48	
Have courage my boy58		My Father Watches 46		The Royal Telephone 97	
Have thine own way 79		My Lord And I 26		The Sinner And The 176	
Have You 51		My Mother's Bible ..131		The str'ger of galilee167	
Have You A Friend 14		My Mother's Prayer 111		The Sweet Story Of 61	
Have You Counted .126		My Redeemer 6		The Unclouded Day .157	
Have You Forgotten 153		My Savior .....116		They led him away 127	
He Cares For Even 98		My Wonderful Dream 16		Till The Last Bugle 119	
He Died Of A 87				Tho Your Sins Be As 109	
He Gave Himself ...136				'Tis Jesus 30	
He Knows The Way 3				To look on His face 143	
He Loves Even Me .. 71					
Help Me To Wander					
No More .....171					
He quiets the storm 56					
He Whispers His ...142					
His Eye Is On The ..124					
His Way With Thee 184					
Holy Ghost With ..183					
Home Of The Soul .. 75					
How Could It Be ..155					
How Tedious And .. 85					
How Would It Be .. 76					
How You Will Love 2					
		—N—		—U—	
		Nobody Like Jesus 72		Unanswered Yet ....134	
		No Disappointment .102			
		No Longer Lonely ..179			
		No Night There ...105			
		No Room In the Inn 67			
		—O—		—W—	
		O Hear Him Calling 66		What A Friend Thou 21	
		O Love That Will		What Then .....128	
		Not Let Me Go 137		What would We Do.95	
		O My Soul Bless 73		When I Go Home .. 88	
		One Day 44		When I Think How . 55	
		Only The Childlike 130		When They Ring .139	
		Open My Eyes 9		When You Know ...121	
		Out Of Darkness 20		Where He Leads Me 159	
		Over There 40		Where is thy refuge 172	
				Where the Gates 25	
				Where They Never 140	
				Whispering Hope ..150	
				Who Could It Be 11	
				Will There Be Any .91	
				Wonderful Love ...182	
		—P—			
		Pulling Hard Against 60			
		—R—			
		Refuge (Jesus Lover) 45			

Topical Index

ATONEMENT

All The Way
To Calvary 65
Because He Loved Me 22
Christ Died 113
Love Led Him To... 5
My Redeemer 6
The Crown of 90
The Old Rugged 64

CHILDREN

Even The Waifs of .117
Jesus Bids Us Shine 173
Only The Childlike..130
That's Why I Love .129
The Sweet Story of . 61

CHRISTMAS

Dear Little Stranger 81
No Room In The Inn .67
Silent Night, Holy..141

COMFORT

He Quiets The Storm 56
I Have A Saviour... 32
In The Secret Of His 68
Jesus Thinks Of Me.120
Pulling Hard Against 60
Somebody Cares 7

CONSECRATION

A Heart Like Thine. 54
Have Thine Own .. 79
Have You Counted..126
His Way With Thee 184
I'll Go Where You..161
I Surrender All133
Make Me What You. 57
Open My Eyes That 9
Where He Leads Me 159

CROSS (THE)

Calvary145
He Died Of A Broken 87
He Gave Himself .. 136
Into The Woods My..115
The Crown Of Thorns 90
The Old Rugged ... 64
They Led Him Away 127

FORGIVENESS

An Old Account 80
Grace Greater Than 135
Saved By Grace 10
The Hem Of His99
The Prodigal Son ... 48
Though Your Sins...109

FUTURE (THE)

Drifting 17
Going Through The.. 62
How Would It Be .. 76
In The Dawn Of.... 86
I Want To See Jesus, 43
My Wonderful Dream 16
Shadows118
The Great Judgment 106
Unanswered Yet134
What Then?128
Will There Be Any 91

GUIDANCE

Confidence 82
Have You? 51
He Knows The Way 3
His Eye Is On The 124
Jesus Leads 23
No Longer Lonely .179

HEAVEN

A Little While 93
Glorious City 63
Good Night And ... 4
Home Of The Soul .75
Laying My Treasure 110
Life's Railway To ..108
Looking This Way... 35
My Ain Countrie ...152
No Disappointment 102
No Night There105
Some Day174
The End Of The ... 27
The Good Old 42
The Homeland122
The Home Over There 84
The Lights Of Home 92
The Palace Of Light 41
The Pearly White 154
The Royal Telephone 97
The Unclouded Day 157
When I Go Home .. 88
When They Ring ..139
Where The Gates ... 25
Where They Never .140

INVITATION

Almost Persuaded ..169
Calling Thee 94
Flee As A Bird 28
O Hear Him Calling 66
Out Of Darkness .. 20
So May You 34
Still Undecided 18
Take Up Thy Cross 100
The King At The ... 53
The Sinner And The 176
Where Is Thy170

JESUS

Alone 47
Christ Is All 96
Christ Is Here 49
Have You A Friend 14
Jesus164
Jesus, Rose Of 83
Jesus, The Savior
Of Men 29
Nobody Like Jesus .. 72
One Day 44
Tell Me The Story .. 1
That Was My Lord 104
The Hands Of The .. 37
The Lily Of The 15
The Open Door31
The Stranger Of167
'Tis Jesus 30
Who Could It Be? ...114

JOY

A Child Of The King 103
A Sinner Made 69
Bridge The Road... 38
Closer To Jesus156
Deliverance Will 32
God In Us123
I Walk With The .. 74
I'm On A Shining . 13
In The Secret Of .. 68
My Lord And I 26
Sweeter As The 52
The Master Touched 36
The Old Fashioned .. 8
The Palms 50
To Look On His ...143

What A Friend TH
What Would We
When You Know .
Whispering Hope

LOVE

A Story Of Love
Better Each Day
He Cares For E
He Loves Even M
He Whispers His
How Could It Be?
How You Will Lo
I Love Him
Jesus Loves Even
Love Led Him To
My Saviour
Oh Love That Wil
That's Why I Lov
The Ninety And Ni
When I Think H
Wonderful Love

MEMORIAL

Till The Last Bug
Where The Gates

MISCELLANEOUS

Elijah's God Still
Have Courage, M
Have You Forgett
How Tedious And
Is It I? Is It You?
Sowing The Tares
The Handwriting
The Model Church
The Old And New

MOTHER

Meet Mother In T
Memories Of Moth
My Mother's Bibl
My Mother's Praye
Mother Knows
Mother's prayers l

PATRIOTIC

America, The ...
Columbia's Song
Till The Last Bug

PRAYER and PR

A Sinner Like Me
An Evening Prayer
At The Place Of
Fill Me Now
Help Me to Wand
Holy Ghost With
In The Garden W
Just A Whispere
More Like Him .
Oh My Soul Bless
Secret Prayer ..

SPIRITUALS

Lord, I can't stay
away
Over There
Some O' These Da
The Angels in Heav

TRUST

Every Prayer Wil
Jesus Lover Of My
Just As My Fathe
Keep On Believin
My Father Watch
Stay Thou Near .
Step Out On The

